Woody's original replaced 9/24 with new narration.

A1 EXT. PANORAMA BARCELONA - DAY A1 *

Possible opening shot from high point of Barcelona. *

1 EXT. BARCELONA AIRPORT - DAY 1 *

SHOT of Miro mural with two young women arriving, exiting main building to taxi. The story is told by the Narrator. * *

NARRATOR
Vicky and Cristina decided to spend the summer in Barcelona.

EXT CAB + Layton -

A2 EXT. TAXI/HIGHWAY - DAY A2 *

Shot of the taxi on highway heading into town. (Possible second unit) * *

2 INT. TAXI - DAY 2 *

Inside taxi on girls. *

NARRATOR
Vicky was completing her masters in Catalan Identity which she had become interested in through her great affection for the architecture of Gaudi.

3 EXT/INT. TAXI/NEAR MIRADOR DE COLON - DAY 3 *

Again SHOTS of Vicky and Cristina in the moving taxi - not necessarily suiting picture to words. (Possible passby of La Pedrera) * * *

NARRATOR
Cristina, who had recently either quit her job or was fired after six unhappy months as an assistant film editor had just broken up with yet another boyfriend and longed for a change of scenery. Everything fell into place when a distant relative of Vicky's family who lived in Barcelona offered to put both girls up for July and August.
(MORE)

3 CONT'D: 3

NARRATOR (CONT'D)
The two best friends had been close since college and shared the same tastes and opinions on most matters yet when it came to the subject of love it would be hard to find two more dissimilar viewpoints.

4 EXT/INT. TAXI/MIRADOR DE COLON - DAY 4 *

Still playing the girls and Barcelona, now in town. *

NARRATOR
Vicky had no tolerance for pain and no lust for combat. She was grounded and realistic. Her requirements in a man were seriousness and stability. She had become engaged to Doug because he was decent and successful and understood the beauty of commitment.

Vicky on cell phone as she rides in car.

VICKY
(phone)
I know I woke you... I miss you too.

WIPE SCREEN to Doug. It now encompasses both of them. He presumably in New York apartment (shot in Spain) or his office.

5 INT. DOUG'S APARTMENT - NIGHT 5

DOUG
(phone)
I can't come for quite as long as I'd hoped but we still have the two weeks in August. Oh, I'm e-mailing you some pictures of a house.

CUT TO:

6 OMIT 6

7 OMIT 7

8 EXT/INT. TAXI/MIRADOR DE COLON - DAY 8 *

VICKY
(phone)
Where?

CUT TO:

9 INT. DOUG'S APARTMENT - NIGHT 9

DOUG
(phone)
Near Hal and Jessica in Bedford Hills. It's very liveable. They have good schools and a perfect country club.

CUT TO:

10 EXT/INT. TAXI/MIRADOR DE COLON - DAY 10 *

VICKY
(phone)
I'm sure it's very beautiful and also overpriced.

CUT AWAY TO:

11 EXT. NASH HOUSE - DAY 11

Car pulling up to house they are staying at. We follow this action which should be made visually interesting.

NARRATOR
Cristina, on the other hand expected something very different out of love. She had reluctantly accepted suffering as an inevitable component of deep passion and was resigned to putting her feelings at risk. If you asked her what it was she was gambling her emotions on to win she would not have been able to say. She knew what she didn't want however and that was exactly what Vicky valued above all else.

CUT TO:

12 INT. NASH HOUSE/BEDROOM - DAY 12

Judy, showing them their room. She is the woman of the house, a nice looking lady. *

JUDY
You'll have this room. *

VICKY
This is lovely.

CRISTINA *
Vicky, come see the pretty view outside my window.

VICKY
I love this window. *

JUDY
Oh please, it'll be nice to have a little action around here - the house has been so quiet since Arthur went off to college. Have you been to Barcelona before?

VICKY
Once, with my parents when I was fourteen - for three days but -

JUDY
I'd be happy to show you around if you like - Mark can get you into the museums without waiting on line and we have a lovely boat if you like the water.

VICKY
That's so kind - we don't want to impose on anyone's time.

JUDY
You're not imposing. And I'm a very good guide. I know Barcelona. In fact there's supposed to be a wonderful Masreira exhibition that I've been trying to get Mark to go to - are you familiar with his jewelry?

VICKY
What we do need are some restaurant recommendations.

12 CONT'D: 12

CRISTINA
We both love to eat.

JUDY
Mark wanted me to invite you both to lunch here with us. Would you like that? *

CRISTINA
We don't want to put you out. *

JUDY
Don't be silly, we have a wonderful cook and Mark will be back from the golf course very soon. *

CUT TO:

13 EXT. NASH HOUSE/TERRACE - DAY 13 *

They are all at lunch table that day. Mark is very nice. * There is good food and wine.

MARK
When my bank first transferred me here we were both nervous about leaving Los Angeles but we've really come to love it.

JUDY
Mark makes friends more easily than I do. And at least you spoke the language.

MARK
You learned. Do either of you?

VICKY
Very badly -

CRISTINA
For some reason I studied Chinese - don't ask me why.

MARK
What do you do, Cristina?

CRISTINA
I'm currently at liberty.

VICKY
She made a film.

13 CONT'D: 13

JUDY
How exciting.

CRISTINA
It was only twelve minutes long.

VICKY
And everyone who saw it loved it.

CRISTINA
The whole five friends.

MARK
What was it about?

CRISTINA
About? It was - it was about why love is so hard to define.

MARK
You took on a very big subject in just twelve minutes.

VICKY
She wrote it, directed it, photographed it, and acted in it.

CRISTINA
And then tried to destroy the negative.

MARK
The true artist always seeks perfection and of course perfection is impossible.

JUDY
And you're going for your masters in?

VICKY
Catalan Identity.

MARK
Toward what end?

VICKY
I'm not sure - maybe teaching, maybe curating.

13 CONT'D: 13

JUDY
Vicky's getting married in the fall to a wonderful man who will resolve all these conflicts for her by making her pregnant.

MARK
Oh, congratulations. What does your fiance do?

VICKY
He buys and sells wheat and gold and no matter how many times he's explained it to me I never quite grasp it.

CRISTINA
But he's very good at what he does.

JUDY
Do you have a boyfriend too Cristina?

CRISTINA
Let's say I have had.

JUDY
It's never smooth, is it?

CRISTINA
It's been smooth for Vicky.

VICKY
Cristina's quest in life is to redefine love.

CRISTINA
If I can't define it, how can I redefine it?

MARK
The truth is you have to work at a relationship.

CRISTINA
I disagree. It shouldn't be work. It should be sexually intensive not labor intensive.

JUDY
Well that says it, doesn't it Mark?

13 CONT'D: 13

MARK
We have to keep our eyes open for an eligible bachelor who will carry Cristina to empyrean heights.

CRISTINA
Empyrean Heights sounds like a retirement community.

JUDY
To your summer in Barcelona.

They toast and drink, laughing.

CUT TO:

14 INT. NASH HOUSE/BEDROOM - DAY 14 *

Later that day, in and around the girls' quarters. *

NARRATOR
After lunch, Vicky and Cristina * unpacked and chatted excitedly. *

CRISTINA *
Barcelona - just the name is so * pretty - so exotic. *

VICKY
What did you think of them? Aren't they nice?

CRISTINA
Very. Although I think she's unhappy.

VICKY
(caught off base, can't fathom at first)
Unhappy? With what?

CRISTINA
Her life - her marriage.

VICKY
Based on what?

CRISTINA
I feel it.

14 CONT'D: 14

VICKY
But based on what? What did either of them do or say? Did they pass a cold look?

CRISTINA
No.

VICKY
Then what?

CRISTINA
I shouldn't say anything. I don't really know what I'm talking about.

VICKY
I know you have great sensitivity when it comes to the arts, but when we're discussing actual human beings you have a serious vitamin deficiency - Vitamin R - the reality vitamin.
(has completed dialing her cell phone)
Hello? Hi - what'd you do?

Play Cristina's face.

VICKY (CONT'D)
Great. How is your mom? Oh that's good. I knew if she went to my doctor he'd help her. We had a great lunch here at the house - yes... yes... very pleasant... No... she's my mother's cousin twice removed or something like that - I could never get it straight... they have a son in Harvard... Yes... The city is very beautiful... what we saw of it on the drive in...

We hold on Cristina listening and then...

CUT TO:

15 OMIT 15

16 EXT. CITY SHOTS MONTAGE - DAY 16

Note: All possible shots; Sagrada Familia, Rambla Catalunya, La Pedrera, Park Guell, Torre Agbar (some as 2nd unit, some with actors) *

NARRATOR
In the days that followed the girls were shown around Barcelona.

Judy is showing them sights. *

NARRATOR (CONT'D)
Once Mark and Judy invited Vicky and Cristina to go boating with them...

CUT TO:

A17 EXT. BOATING/BRIDGE - DAY A17 *

SHOT of boat leaving under bridge. *

CUT TO: *

17 EXT. BOAT/WATER - DAY 17 *

They are all boating. *

NARRATOR
Mark asked along the son of one of his business partners.

CHARLES
(to Cristina as they sail)
You've never been out on a boat before?

CRISTINA
Not really. But I'm willing to give it a try.

CHARLES
The sea is the last place a person can really be free.

CRISTINA
Uh-huh.

17 CONT'D: 17

CHARLES
How long will you be staying in Barcelona?

CRISTINA
All summer.

CHARLES
That's nice to hear. What will you be doing?

CRISTINA
I was just going to recover from a hectic year between work and a personal situation that imploded... but now I'm toying with the idea of writing - or photography - I don't know. What do you do?

CHARLES
My dad's Mark's partner. I work for dad. It's basically investment management. Believe me, it's not too exciting. My dream is to accumulate enough money, sail off to an island and spend my days snorkeling. I'm really a snorkeling nut. Have you ever snorkeled? I mean really snorkeled.

NARRATOR
Unfortunately Charles and Cristina were not a match made in heaven.

CUT TO:

18 OMIT 18

19 INT. BARCELONETA RESTAURANT/KITCHEN - DAY 19 *

Vicky working on her masters, inspecting the restaurant of a Catalan kitchen. Both girls are in the kitchen. *

NARRATOR
Vicky meanwhile researched every aspect of Catalan life - even getting a tour of the market and a local restaurant to delve into Catalan cooking.

19 CONT'D: 19

She tastes, Cristina eats fully.

VICKY
That's your third plate.

CRISTINA
When I don't get enough sex I binge.

CUT TO:

20 EXT. CAN TRAVI - NIGHT 20 *

Vicky and Cristina listening to music. *

NARRATOR
Evenings the girls went to hear Spanish guitar music which Vicky loved. *

SHOT of them listening - as camera gets closer to Vicky she has a tear in her eye. Cristina enjoys it but Vicky is truly moved.

CUT TO:

21 INT. ART GALLERY/FUNDACIO TAPIES - NIGHT 21 *

A gallery opening, crowded... Vicky and Cristina are there, guests of Mark and Judy.

NARRATOR
Mark and Judy took them to the opening of a friend's art gallery.

Vicky and Judy look at pictures.

JUDY
Do you like them?

VICKY
I do. Thanks for taking us.

JUDY
We buy from this gallery. Mark commissioned the artist to do a series of pictures for his office walls.

21 CONT'D: 21

CRISTINA
(pointing to an interesting looking man across the room)
Is that the artist?

JUDY
Where? Oh no - that's not - Allejandro is over there, that one - I don't know who that is... Mark, who's that?

MARK
Who? Oh, I told you about him - he's a painter - Diego told us - he had that messy divorce - remember, he had that fiery relationship with the wife - she was nuts - you remember - they fought violently - it was in the papers.

JUDY
Yes, yes, yes... that's him? Yes, Juan Antonio Gonzalo is his name -
(to the girls)
He had this hot marriage and she tried to kill him or he tried to kill her - it was a thing in the art world - I don't remember the details - we don't move in those "bohemian" circles...

A couple passes that grabs Judy's attention - they ad-lib hellos.

JUDY (CONT'D)
Ah Natalio - aren't these new pictures of Allejandro's marvelous?

They all move off together leaving the girls alone.

VICKY
(meaning the art on exhibit)
What do you really think about these?

CRISTINA
They're god awful.

VICKY
I know but what can I say when she asks me?

21 CONT'D: 21

CRISTINA
Should we bail?

CUT TO:

22 EXT. FIREWORKS/STA. MARIA DEL MAR - NIGHT 22 *

NARRATOR
Vicky and Cristina strolled past * the church in the wonderful summer * night air and wound up around * midnight at a little restaurant.

23 INT. 4 GATS RESTAURANT - NIGHT 23 *

VICKY
I've gotten used to having late * dinner. I don't know what Doug * will say.

CRISTINA
All the food's so good.

VICKY
Fresh crab and wine at - what could * be bad?

Cristina spots the man from the art gallery across the room at another table with friends. They drink. Juan Antonio Gonzalo. She sneaks peeks at him from time to time - he notices her, looks back -

VICKY
Who are you looking at?

CRISTINA
He was at the art gallery.

VICKY
Right - he's the painter with the bad divorce - Mark told us - I was half listening.

CRISTINA
He keeps looking this way.

VICKY
Well you keep provoking contact.

CRISTINA
I'm not.

23 CONT'D: 23

VICKY
You are.

CRISTINA
How am I provoking contact? I'm drinking my wine.

VICKY
Well, you must be because here he comes.

Juan Antonio Gonzalo comes over.

JUAN
American?

CRISTINA
Is it that obvious?

JUAN
What did you think of the paintings?

VICKY
Is the painter a friend of yours?

JUAN
I hated them.

CRISTINA
Yes, we -

JUAN
It's not even painting but the worst kind of decorative bilge.

VICKY
Mark Nash invited us - he thinks it's great.

JUAN
(a hint of disdain)
Oh yes - I think I know the man you mean.

CRISTINA
You're a painter?... Someone said...

JUAN
I'm sure that's not all they said. You two are both very beautiful.

23 CONT'D:

They ad-lib thank yous.

JUAN (CONT'D)
More than beautiful. The world is full of beautiful women but you're both very interesting looking.

VICKY
I'm Vicky, this is Cristina.

JUAN
(to Cristina)
What color are your eyes?

CRISTINA
Hazel.

JUAN
I would like to invite you both to come with me to Oviedo.

VICKY
To come where?

JUAN
To Oviedo. For the weekend. We leave in one hour.

CRISTINA
Where's Oviedo?

JUAN
A very short flight.

VICKY
By plane?

CRISTINA
What's in Oviedo?

JUAN
I go to see a sculpture - very beautiful - it gives me inspiration. *

VICKY
Fly to Oviedo and back?

JUAN
We'll spend the weekend - I'll show you around the city. A very beautiful, charming city.
(MORE)

23 CONT'D: 23

JUAN (CONT'D)
Or perhaps I'm prejudiced because I was born there. We'll eat well, drink very good wine, make love -- come - don't think too much or you'll find a thousand reasons to say no.

VICKY
Who will make love?

JUAN
Hopefully the three of us. I'll get your bill. Camarero!

VICKY
This guy doesn't beat around the bush. Look senor, maybe in a different life.

JUAN
Oh please don't get caught up in the rationality of it.

VICKY
Surely you don't really expect us to say yes.

JUAN
Why not? Life is short, dull, and full of pain. This is a chance for something special.

VICKY
And what is your name?

JUAN
Juan Antonio Gonzalo. You're Vicky? And you're Cristina? Or -

VICKY
Yes, I know. It doesn't matter to you. Either of us will do to keep the bed warm.

JUAN
Well you're both so lovely.

VICKY
Thank you but we do not fly off to make love with whoever invites us to little Spanish towns.

23 CONT'D: 23

JUAN
(to Cristina)
Does she always analyze every inspiration until each grain of charm is squeezed out of it?

CRISTINA
My eyes are not exactly hazel - they're grey -

VICKY
I wouldn't exactly call our reluctance to leap at your sexual proposition being over analytical. If you want to join us for a drink and some recognizable form of social interaction we'd be fine - otherwise you should try hitting on another table.

JUAN
What offended you about the offer? Surely not that I find you both desirable?

VICKY
I'm not offended. You're very amusing.
(to Cristina)
Is it my imagination or is it after 1:30? * *

CRISTINA
I think we should go with him to Oviedo.

VICKY
Er - can we discuss this some other time.

CRISTINA
I'd like to go.

JUAN
(to Cristina)
When I saw you across the room at the art gallery I noticed you had beautiful lips, very full, very sensual.

VICKY
Cristina, look, this is none of my business. If you want to go.

23 CONT'D: 23

CRISTINA
(to Juan)
I can't guarantee the lovemaking. That depends on my mood. And I'm a very moody person.

JUAN
Of course. But let's not negotiate like a contract. I came over here with no subterfuge and presented my best offer. I hope you will discuss it and give me the pleasure to take you. I have the good fortune to borrow my friend's plane. It's just big enough for us and I'm a very good pilot. *

Exits back to his table, telling waiter he gets their tab.

VICKY
I hope you're joking about going.

CRISTINA
Why not? He's very interesting.

VICKY
What's so interesting. He wants to get us both into bed - but he'll settle for either - in this case, you.

CRISTINA
I'm a big girl. I can take care of myself. If I choose to go to bed with him I will, if not I won't.

VICKY
He's a total stranger. This is impulsive even for you. And if I heard right he was violent with his wife.

CRISTINA
But at least he's not one of those factory made zombies and this would be a great way to get to know him.

VICKY
Well I'm not going to Oviedo with this - charmingly candid wife beater.

(MORE)

23 CONT'D: 23

VICKY (CONT'D)
You find his aggressiveness attractive but I don't and he's certainly not handsome.

CRISTINA
I think he's got a great look. He's very sexy.

VICKY
To your kind of neurotic mentality.

CRISTINA
You have to admire his no bullshit approach.

VICKY
It's all bullshit - I'm not going to Oviedo. First off, I never heard of Oviedo, I don't find him winning, third even if I wasn't engaged and was free to go off with a man I wouldn't pick this one.

CRISTINA
It's an adventure.

VICKY
It's crazy. It's exactly why you always wind up making the wrong choices when it comes to men.

Her cell phone goes off.

VICKY
(phone)
Hello? Hi - I can't talk right now. I'm trying to save Cristina from making a fatal mistake. What? No - the usual. I'll call you back. I love you too.

CRISTINA
Come with me, Vicky. We'll stop by the house, throw some things in a bag and go. He's right, if we think too long... *

VICKY
You'd be willing to fly with this drunk as the pilot? *

23 CONT'D: 23

CRISTINA
Wasn't it his wife who tried to kill him?

VICKY
Cristina, this is not a prudent decision.

CRISTINA
Come with me, Vicky. I want to play it out. I took an instant liking to this guy. C'mon. This is what life is about. Not some clone from a cookie cutter mold.

VICKY
Really, is that what you think of Doug? *

CRISTINA
Who said anything about Doug?

VICKY
You like the way it sounds to pickup and fly off in an airplane.

CRISTINA
Come with me. I don't know why I'm so scared unless I'm scared of myself.

VICKY
It's a mistake, Cristina.

CRISTINA
Then I'll go alone.

VICKY
Cristina -

CRISTINA
Would you say my eyes are hazel or grey?

CUT TO:

A24 EXT. PLANE AT HANGAR/SABADELL - NIGHT A24 *

The three approach plane and start to get in. *

CUT CLOSER TO: *

B24 EXT. PLANE AT HANGAR/SABADELL - NIGHT B24 *

They are piling into plane. *

VICKY *
Are you kidding? *

24 EXT. PLANE/SABADELL - NIGHT 24 *

SHOT of plane taking off. *

CUT TO:

25 INT. PLANE - NIGHT 25

NARRATOR
As dawn was just about to come up, * the three took off for Oviedo. Juan * Antonio Gonzalo tried to make * conversation but Vicky insisted he concentrate on the instruments. On this existential point, Cristina * agreed.

The girls are tense as they fly.

CUT TO:

AA26 EXT. LA RECONQUISTA HOTEL/OVIEDO - DAY AA26 *

Taxi pulling up. *

CUT INSIDE TO: *

A26 INT. LA RECONQUISTA HOTEL/OVIEDO - DAY A26 *

They are walking on balcony with bellboy to their rooms. *

NARRATOR (CONT'D)
Checking in Vicky also made sure she and Cristina had their own room. If Juan Antonio was disappointed he hid it well.

26 INT. ST. JULIAN DE LOS PRADOS/OVIEDO- DAY 26 *

They are looking at statue of Christ. *

26 CONT'D: 26

NARRATOR (CONT'D)
After freshening up he took them to see the sculpture that was so meaningful to him.

SHOT of them examining church.

NARRATOR (CONT'D)
Juan Antonio told them it was a special Christ over 1000 years old.

JUAN
I return here always to refresh my spirit.

CRISTINA
Are you religious?

JUAN
No. I come only because he is beautiful - suffering and floating in space.

VICKY
After all these centuries it still retains its power.

CUT TO:

JUAN
Yes - the people come and cry out to Christ for the one thing he can't give them.

CRISTINA
Which is?

JUAN
His voice.

VICKY
And yet somehow, in the end most people manage to create meaning in their lives.

JUAN
But the meanings are not real. An after life, possessions, art, fame - the trick is to enjoy life accepting it has no meaning whatsoever.

26 CONT'D: 26

CRISTINA
Don't you think that some kind of authentic love gives life meaning.

JUAN
But love is so transient. I was in love with the most incredible woman and in the end -

VICKY
Yes?

JUAN
She put a knife into me.

CRISTINA
Oh god.

VICKY
Maybe you did something to deserve it.

27 OMIT 27 *
*

A28 EXT. STREETS NEAR SQUARE ST. FRANCISCO/AVILES - DAY A28 *

28 EXT. CAFE AT SQUARE ST. FRANCISCO/AVILES - DAY 28 *

NARRATOR
Juan Antonio took them around the town. It was as he promised, delightful. They dined at a charming outdoor care and drank much wine. * * * *

CUT TO:

29 INT. LA RECONQUISTA HOTEL LOBBY/OVIEDO - DAY 29 *

Later.

NARRATOR
The question of sleeping together did not come up until that night and Juan Antonio was a little drunk. He had been a gracious host and as it was time to retire he felt obliged to try his luck.

29 CONT'D: 29

JUAN
Well - now that we've had a wonderful day, is it reasonable of me to ask if you'll both join me in my room?

VICKY
I thought we'd settled that.

CRISTINA
Vicky is getting married soon.

JUAN
Then these are her last days of freedom.

VICKY
I'm not free. I'm committed. You know what my theory is? And when I drink I get brutally frank- it's that you're still hurt from the failure of your marriage to Marie Elena - whom you seem to idolize - and you're trying to lose yourself in empty sex.

JUAN
Why are you empty sex? Do you have such a low opinion of yourself?

CRISTINA
She's just saying it has to have meaning for her.

JUAN
What is this obsession with meaning? It means what it is. Why does everything have to mean another thing. The city is romantic, the night is warm and balmy, we're alive - isn't that meaning enough?

VICKY
(rising with icy calm)
Sorry - I came along to keep Cristina company. I am engaged to be married. I have a handsome, lovely fiance who I make love with and also holds a very real place in my heart.

(MORE)

29 CONT'D: 29

VICKY (CONT'D)
And to be perfectly frank Juan Antonio - if I were the type that played around, I don't think it's in the cards for us. In closing - I also want to add I haven't had much sleep in the last 24 hours and that's exactly where I'm going. *

JUAN
(to Cristina)
And you?

CRISTINA
I'll meet you in your room, Juan Antonio but with no promises. You'll have to seduce me.

JUAN
(to Vicky)
Your friend instinctively knows that errors of commission make better memories in old age than errors of omission.

CRISTINA
But don't be disappointed if I don't succumb. As I said, I can be very moody.

CUT TO:

30 INT. LA RECONQUISTA HOTEL/GIRL'S ROOM/OVIEDO - NIGHT 30 *

Vicky on cell phone while Cristina is making herself ready for action.

VICKY
(phone)
Yes Cristina and I took a trip to Oviedo. It's lovely...

WIPE TO:

31 INT. DOUG'S APARTMENT OR OFFICE - DAY 31

DOUG
(phone)
Just you two?

31 CONT'D: 31

VICKY
(phone)
Er - and a friend of Cristina's.

DOUG
(phone)
Cristina knows people in Barcelona?

VICKY
(phone)
Someone she met.
(for Cristina's sake)
I don't think you'd enjoy him - he's not your type of person - but I always said her taste in men borders on - I was going to say surreal but in this case it's Dada. What did you do today?

DOUG
(phone)
I'm going to get off work early and go look at some new Japanese high definition TV screens - they're supposed to be unbelievable.

CUT TO:

32 INT. LA RECONQUISTA HOTEL/GIRL'S ROOM/OVIEDO - NIGHT 32 *

Cristina finishes her sprucing up.

CUT TO:

33 INT. LA RECONQUISTA HOTEL/JUAN'S ROOM/OVIEDO - NIGHT 33 *

Cristina knocking on Juan's door. He opens - she enters.

34 INT. LA RECONQUISTA HOTEL/JUAN'S ROOM/OVIEDO - NIGHT 34 *

CRISTINA
One quick drink to thank you for today and back to my room.

JUAN
You acted in the small film you made?

CRISTINA
I did act - yes - why do you ask?

34 CONT'D: 34

JUAN
I hope you were more convincing than you are when you pretend to have come for one quick drink.

CRISTINA
Okay, I'm here to go to bed with you- you're starting out pretty much home free - you can only blow it.

JUAN
Blow it? You mean ruin the moment?

CRISTINA
That's right.

JUAN
And how would I do that?

CRISTINA
It can be anything from some inane remark to wearing the wrong kind of shorts - but I somehow think you will have the right kind of shorts.

JUAN
You're very hard to please.

CRISTINA
I'm famous for my intolerance.

JUAN
And what do you want in life besides a man with the right shorts?

CRISTINA
(drinking a lot)
I don't know but I'm not going to settle like Vicky.

JUAN
What makes you think she's settling?

CRISTINA
Everybody's so damn lonely and frightened.

JUAN
Not you.

34 CONT'D: 34

CRISTINA
Yes me - but I'm not going to give up until I find what I'm looking for.

JUAN
Which is what?

CRISTINA
I don't know. Something special. I can't put it into words. Some counter intuitive love.

JUAN
Meaning?

CRISTINA
I don't know what I mean - only what I don't want. Hey look, if you don't start undressing me soon this is going to turn into a panel discussion.

He holds her, kisses her.

NARRATOR
Juan Antonio kissed Cristina, something she had imagined since she first set eyes on him at the art gallery.

Something becomes wrong with her.

JUAN
Are you okay?

CRISTINA
(taking ill)
Oh god - it must be something I ate...

JUAN
You're white as a sheet.

CRISTINA
I shouldn't drink - I'm going to be sick. Oh god -

We play the moment and she becomes ill.

CUT TO:

35 INT. LA RECONQUISTA HOTEL/GIRL'S ROOM/OVIEDO - DAY 35 *

Next day - Cristina is in bed. Juan and Vicky are tending to her - she's over the crisis but very weak, debilitated, wretched. A local doctor finishes with her bedside.

DOCTOR
It's her ulcer and perhaps a little food poisoning - maybe both - she must just rest - not eat - just the soda water. I gave her something to make her sleep.

VICKY
What can we do for her?

DOCTOR
Let her sleep. She will sleep it off but there's nothing to do about it but let her rest and not eat, not touch alcohol for certain...

CUT TO:

36 EXT. LA RECONQUISTA HOTEL/OVIEDO - DAY 36 *

Vicky and Juan in the street at odds.

NARRATOR
With Cristina stuck in bed Vicky was anxious to get back to Barcelona and in no mood to sightsee. * *

VICKY
(on cell phone)
When Doug gets out of the meeting he can call me on my cell - I'm still stuck in Oviedo.

She hangs up.

CUT TO: *

A37 INT. STA. MA. DEL NARANCO/OVIEDO - DAY A37 *

JUAN
It's a shame about Cristina.

A37 CONT'D:

VICKY
Don't pretend concern. I'm sure you kept encouraging her to drink as you did to both of us through dinner but I can hold my liquor. She came to your room with stars in her eyes - and in an attempt to get her into bed you undoubtedly kept the drinks coming. She knows she has an ulcer.

JUAN
She never mentioned her ulcer. This church used to be a hunting lodge. *
*

VICKY
No, because she's a mental adolescent and being romantic she has a death wish, so for a moment of passion she completely throws her gastroenterologist's advice to the winds.

JUAN
And you?

VICKY
I have a life wish. I find it too short to waste on hopeless quests for love as an art form and the inevitable masochistic pain.

JUAN
With all due respect, she sounds like the one with the passion for life.

VICKY
If you call throwing up all night romantic. Believe me, when she and some nihilistic artist like you are driving headlong off a bridge in a dramatic suicide pact Doug and I will be enjoying Thanksgiving dinner in our boring middle class home.

JUAN
Come, I'll take you to Aviles for an Asturian lunch - maybe after you eat you won't be so irritable. *
*

CUT TO:

37 INT. EL BALNEARIO RESTAURANT/AVILES - DAY 37 *

They are eating, She tastes and makes notes on a pad. He watches.

CUT TO:

38 EXT. LIGHTHOUSE/AVILES - DAY 38 *

NARRATOR
After lunch Juan Antonio rented a car and took Vicky to see the lighthouse on the Atlantic. * *

SHOT of this.

JUAN
I used to come here as a young man and stare at the ocean and the stars and realize other people through history stood in the same spot with the same view and raged just as impotently. * * * * * * *

VICKY *
If you could have lived in another time which would it be?

JUAN
Belle Epoch France. Paris at the turn of the century

VICKY
Really? Now keep in mind, no penicillin - no novocaine at the dentist.

JUAN
And you?

VICKY
I guess if I had to pick one - Vienna at about 1910.

JUAN
Perfect. You look just like those beautiful young whores Egon Schiele used to draw - I'd love to paint you that way - naked with your face rouged and your black stockings rolled up -

38 CONT'D: 38

VICKY
I'm sure you would.

JUAN
I was born near here. Let's stop by for a minute. My father is an old man and it would be a sin if I came out here without paying a visit. Or would that be boring to you?

VICKY
That would be the first really interesting proposition you made me today. I'd love to see your father and his house.

CUT TO:

A39 EXT. OVIEDO/FATHER'S HOUSE - DAY A39 *

Outside gate - pulling up to house. *

CUT TO: *

39 EXT. OVIEDO/FATHER'S HOUSE - DAY 39

Inside gate, Juan is greeted by his old by hearty father. * They embrace - ad-lib in Spanish. He introduces Vicky.

JUAN
Mi amiga, Vicky.

ENGLISH SUBTITLE *
This is my friend, Vicky. *

FATHER
Hola - por favor, siéntete como en tu casa.

ENGLISH SUBTITLE *
Hello, please make yourself * at home. *

VICKY
Er - Buenos dias...

FATHER
¿A qué te dedicas?

ENGLISH SUBTITLE *
What do you do? *

VICKY
Naturally all my Spanish deserts me.

39 CONT'D: 39

JUAN
(to Vicky)
He speaks no English.
(to father)
Entiende un poco..

ENGLISH SUBTITLE *
She understands a little. *
*

JUAN (CONT'D)
(to Vicky)
My father refuses to learn any languages. This is an important point with him.

VICKY
Why?

JUAN
Because he's a poet and writes the most beautiful sentences in the Spanish language and he doesn't believe a poet should pollute his words by learning another tongue.

VICKY
I took some Spanish - of course I have no flair for languages. I read it better than I speak it. Maybe I could read your father.

JUAN
He doesn't publish.

VICKY
Oh no? Why not?

JUAN
I'll explain later.
(to father)
Te veo bien - tienes cara de salud.

ENGLISH SUBTITLE
So you look good - you look healthy.

FATHER
Y tú también, te ves saludable. ¿Qué sabes de Marie Elena?

ENGLISH SUBTITLE *
And you look healthy. Do you * hear from Marie Elena? *

JUAN
Aún vive con el arquitecto en Madrid.

ENGLISH SUBTITLE *
She's still with the * architect in Madrid. *

39 CONT'D: 39

FATHER	ENGLISH SUBTITLE
Esa mujer era la mejor. Aún tengo sueños eróticos con ella, a mi edad.	She was the best, that woman. I still have erotic dreams about her, at my age.

JUAN	ENGLISH SUBTITLE
Ella también te amaba.	She loved you too.

FATHER	ENGLISH SUBTITLE
Qué pena, qué pena - con ese don de Dios.	Too bad, too bad - touched by God...

The Father and Juan have a confidential, intimate moment and Vicky discreetly busies herself looking at photos on the table, objects.

CUT TO:

40 EXT. OVIEDO/FATHER'S HOUSE - DAY 40

Vicky and Juan outside the house at some picturesque spot, a stream or good tree.

JUAN
I used to come here to read when I was young. In those days I wanted to write not paint... painting came later. I wanted to play music too. All I knew was that I was full of feeling and I had to find some way to express it.

VICKY
That's what Cristina says.

JUAN
Cristina is an interesting girl.

VICKY
Why doesn't your father publish his poems?

JUAN
Because he hates the world and that's his way of getting back at them. To create beautiful works and then to deny them to the public.

VICKY
Why is he so angry toward the human race?

40 CONT'D: 40

JUAN
Because after thousands of years of civilization they still haven't learned to love.

CUT TO:

41 OMIT 41 *

42 INT. LA RECONQUISTA HOTEL/GIRL'S ROOM/OVIEDO - DAY 42 *

Vicky and Juan hovering over Cristina, giving her water, realizing she's on the mend.

NARRATOR *
They returned to the hotel. *
Cristina was feeling better but far *
too shaky and needed more rest. *

CUT TO:

43 INT. LA CORRALA DEL OBISPO/OVIEDO - NIGHT 43 *

NARRATOR (CONT'D)
Vicky and Juan Antonio dined together. During dinner she received a call from her fiance.

Her cell phone goes off. They are in a romantic, candlelit restaurant.

VICKY
(phone)
Hello?

WIPE TO:

44 INT. DOUG'S APARTMENT OR OFFICE - DAY 44

DOUG
(phone)
Did I get you at a bad time?

VICKY
(phone)
I'm just about to eat - can I call you back?

44 CONT'D: 44

DOUG
(phone)
Can I tell you one thing?

VICKY
(phone)
Yes?

DOUG
(phone)
Paul and Maryanne said they found a house up where they are that we'd like even better than the one in Bedford Hills.

VICKY
(phone)
Yes? You're breaking up a little.

DOUG
(phone)
Call me later but it's got a pool and a tennis court and we can both take lessons from Paul's instructor.

VICKY
(phone)
I'll call you back.

DOUG
(phone)
I love you. Hello?

VICKY
Oh god, the connection is terrible.

CUT TO:

45 INT. LA CORRALA DEL OBISPO - NIGHT 45 *

End of meal, having knocked back after dinner drinks.

JUAN
(pouring)
Here...

VICKY
What is this wine, it's delicious.

JUAN
It's local. Was that your fiance?

45 CONT'D: 45

VICKY
Er - yes -

JUAN
Why were you so nervous speaking to him?

VICKY
Was I nervous?

JUAN
You turned red.

VICKY
I'm sure it's the wine.

JUAN
Would he be upset if he knew we were dining together?

VICKY
Not at all. He knows he can trust me implicitly. I mean I don't think he'd love the basic concept of me sitting with a man over candlelight drinking wine but he'd quickly realize there'd be nothing to worry about... er... so would you ever withhold your work from the public out of rage?

JUAN
I'm not like my father. I told you I affirm life despite everything. Pessimism is not challenging enough. It's too easy. And optimism is of course wishful thinking - so - better not to think at all but to feel and enjoy.

VICKY
I'd be curious to see your work.

JUAN
Why? You're so disapproving of me.

VICKY
Well I've gotten to know you better and it'd be interesting to see what your work is like. After all, you are a Catalan painter and that's my subject.

45 CONT'D: 45

JUAN
What gave you such an interest in Catalan culture?

VICKY
I fell in love with Gaudi's church at fourteen and one thing led to another.

JUAN
And you are also an admirer of Spanish music I hear. *

VICKY
I love the guitar.

JUAN
Would you like to hear some wonderful guitar?

VICKY
Well of course - you know I would.

JUAN
There's a wonderful man who plays in town. *

VICKY
It's a little late and I'm a little wobbly from the wine -

JUAN
You said you could hold your alcohol - besides we leave tomorrow.

CUT TO:

46 EXT. PARK BEHIND PORTAFERRERA HOTEL/AVILES - NIGHT 46 *

They listen to pretty, guitar music, very romantic atmosphere... more wine...

CUT TO:

47 EXT. PARK BEHIND PORTAFERRERA HOTEL/AVILES - NIGHT 47 *

After Juan and Vicky are alone outside, somewhere close to where they heard the music - perhaps it was outside, light spilling on them, music still being played in the background.

47 CONT'D: 47

VICKY
That was unbelievable.

JUAN
I was looking at your face. I never saw a look like that.

VICKY
Not even on Marie Elena?

JUAN
Yes - maybe on Marie Elena. When she saw or heard something that moved her.

VICKY
You're still in love with her.

JUAN
I deny it.

VICKY
That confirms it.

JUAN
She will always be a part of me but for the two of us an element was missing.

VICKY
What element?

JUAN
We never found out.

VICKY
I noticed tears in your eyes when you listened as well.

JUAN
Yes - that music brings back many memories which seem now very lovely but at the time were not.

VICKY
You - you said you were looking at my face - why?

JUAN
Why were you looking at mine?

VICKY
Was I?

47 CONT'D: 47

JUAN
You saw my tears.

VICKY
Oh yes - I said that... I'm a little out of control...

JUAN
I was looking at your face because I find it very beautiful.

VICKY
You do?

JUAN
But you know I do,

He takes her, leans her back, kisses her. He begins to open her blouse or lay her down or whatever to tell audience they are going to make love and she goes along with it.

VICKY
I can't do this... at least let me turn off my cell phone.

FADE OUT on them presumably making love.

CUT TO:

48 INT. PLANE - DAY 48

The three flying back to Barcelona.

NARRATOR
On the trip home, Vicky who had mentioned nothing to Cristina, was silent. Cristina, on the other hand, talked nervously about her illness in Oviedo.

CRISTINA
(to Juan privately if possible)
I'm really so sorry for ruining the trip. It was so embarrassing. I didn't mean to leave you two alone But I just - I don't know if it was the shellfish or too much alcohol for my ulcer. Did I tell you I have this ulcer that flares up once in awhile.
(MORE)

48 CONT'D: 48

CRISTINA (CONT'D)
But I'm sure you must've known enough sights to keep it culturally alive for Vicky.

CRISTINA (CONT'D)
I had fantasies of the two of you being oil and water and hating every second but I just couldn't move.

CUT TO:

49 EXT. NASH HOUSE/TERRACE - DAY 49 *

NARRATOR
Back in Barcelona Vicky was consumed with guilt. Her last night in Oviedo she had had a vivid dream. * * *

CUT TO:

50 INT. VICKY'S DREAM - DAY 50 *

Vicky is lying on a bed made up exactly as an Egon Schiele girl - black stockings rolled up - black underwear - or straddling a backwards chair -

51 EXT. NASH HOUSE/TERRACE - DAY 51 *

She is snapped to reality by the ringing of her cell phone.

VICKY (CONT'D)
Hello?

WIPE TO:

52 INT. DOUG'S APARTMENT OR OFFICE - DAY 52

DOUG
(phone)
Hi - where've you been? I couldn't get through to you.

VICKY
(phone)
Oh nothing, nothing - we just got back and my phone ran out of power. * *
I'm back in Barcelona.

52 CONT'D: 52

DOUG
(phone)
Uh-huh.

VICKY
(phone)
What have you been up to?

DOUG
(phone)
I had dinner with Bob and Laura. We went to the Union Cafe.

VICKY
(phone)
Laura didn't bring her sister, did she?

DOUG
(phone)
Her sister?

VICKY
(phone)
Janet.

DOUG
(phone)
Why would she bring Janet?

VICKY
(phone)
I know Janet has a tremendous crush on you and I'm sure she knows I'm away.

DOUG
(phone)
Well, I hardly think -

VICKY
(phone)
Doug, don't pretend you don't find Janet Beale attractive.

DOUG
(phone)
Hey, since when have you turned so paranoid?
(MORE)

52 CONT'D: 52

DOUG (CONT'D)
I'm not in any way attracted to Janet Beale, I'm marrying you and of course she wasn't there. *

You're just having fantasies. How'd we get into this crazy conversation?

VICKY
(phone)
I don't know - I'm just tired from - too much sight seeing... if I visit another church...

CUT TO:

53 EXT. BEACH - DAY 53 *

Cristina and Vicky talking. (Note: they would be in clothes) *

CRISTINA
So what do you think of Juan Antonio for me?

VICKY
For you? As a possible - relationship? He's very, for want of a better word - unstructured.

CRISTINA
Well for your taste of course. But I was immediately drawn to him. Naturally the minute I'm ready to go to bed with him, what happens, I get sick. Christ. But I find him very attractive and dashing. I know you can't see it.

VICKY
Uh-huh.

CRISTINA
I hope I didn't turn him off and that he calls.

VICKY
Well - yes - you never know -

CRISTINA
Did he say anything about me?

53 CONT'D: 53

VICKY
Er - well - He finds you very interesting.

CRISTINA
He said that?

VICKY
Yes - I mean you know you're pretty - I mean obviously he was ready to sleep with you.

CRISTINA
Well both of us - or either - I'm sure he'd have been just as glad to go to bed with you if you weren't so-

VICKY
Yes?

CRISTINA
If you were more adventurous. I mean what would you have done if he had hit on you - put him in his place - but I'm more open to experiences.

VICKY
Yes, it's true - some people are meant for one kind of life and some for another. Hopefully he'll call and you can see him and maybe something will come of it.

CRISTINA
I'd like that. I know acting on impulse scares you but I'd have made love with him in a shot.

CUT TO:

54 INT. LIBRARY/FUNDACIO TAPIES - DAY 54 *

Vicky working on her papers.

NARRATOR
Vicky buried herself in work. She put foolish thoughts out of her head and concentrated on her thesis. * * * *

55 EXT. EL BORN STREETS/C.ARGENTERIA - DAY 55 *

SHOT of Cristina taking pictures (digital camera) *

NARRATOR
Cristina, searching for a means of self expression, wandered the * streets of Barcelona, took * photographs - and thought about Juan Antonio.

CUT TO:

56 EXT. NASH HOUSE/SMALL TERRACE - DAY 56 *

Vicky at work.

NARRATOR
And then forty-eight hours later, Cristina came to Vicky with an announcement.

Cristina confronts Vicky excitedly.

CRISTINA
He called.

VICKY
(a bit aback)
He did?

CRISTINA
Juan Antonio. He wants to take me to a wine tasting.

VICKY
Juan Antonio called you?

CRISTINA
As you predicted. He thought I might enjoy going to a tasting at some vineyard. I said absolutely.

VICKY
But you have an ulcer.

CRISTINA
Oh a little wine is not going to hurt me. The point is he wants to see me. Am I going to get into a discussion about my large intestine.

56 CONT'D: 56

VICKY
Well - I - I -

CRISTINA
You said he liked me and he'd call. To tell you the truth, I was beginning to doubt it gravely.

VICKY
It sounds great - I'm happy for you.

Throughout Vicky has almost perfectly suppressed her mixed feelings but not perfectly.

CUT TO:

57 INT. NASH HOUSE/BEDROOM - NIGHT 57

Each woman alone in bed. First Cristina.

NARRATOR
That night the two women had trouble falling asleep. Cristina worked on her poetry.

Cristina reading as she writes.

CRISTINA
Midnight in Barcelona - stolen diamonds on a black velvet shawl...

CUT TO:

A58 INT. NASH HOUSE/BEDROOM - NIGHT A58

Vicky.

NARRATOR (CONT'D)
Vicky too was lost in thought.

She hears music on the track from her night in Oviedo. Her cell phone rings. She scrambles to find her cell and eventually digs it out.

VICKY
(phone)
Hello?

WIPE TO:

58 INT. DOUG'S APARTMENT OR OFFICE - DAY 58

DOUG
(phone)
Hi - did I wake you?

VICKY
(phone)
Oh - Oh - no, no, I was about to go to bed.

DOUG
(phone)
I didn't mean to call so late but I had a brilliant idea.

VICKY
(phone)
Yes?

DOUG
(phone)
Dad has contacts in the American Embassy in Spain. I thought I could come early, work from there on my computer and the two of us could get married in Barcelona. You said it was a romantic spot. Just a quick city hall type thing - of course we'll do it all over again in New York and have a huge blowout for our families and friends - but I thought it would be a fun thing.

VICKY
(phone)
To get married here?

DOUG
(phone)
Why not? It'll be great to tell our kids we married in Spain - and dad's friends will make it easy for us -

VICKY
(phone)
Gee, I don't know what to say.

DOUG
(phone)
You don't sound bowled over...

58 CONT'D: 58

VICKY
(phone)
No, it's just a surprise...

DOUG
(phone)
So - we're marrying in the fall anyway... and we'll do that too.

VICKY
(phone)
So what's the point?

DOUG
(phone)
It's different - it's exciting - I told the idea to Ken and Alice - they wished they'd have done it - in London in their case -

VICKY
(phone)
Gee - I - I -

DOUG
(phone)
You sound reluctant.

VICKY
(phone)
Me? No. Why would I be? No, it's a fine idea. It's just fine.

DOUG
(phone)
I know I woke you - I'll give you more details tomorrow... Love you babe.

59 INT. NASH HOUSE/BEDROOM - NIGHT 59

He hangs up - we stay with her full screen and her mixed feelings.

CUT TO:

60 EXT. VINEYARD/FUNDACIO MARES - DAY 60 *

Juan Antonio takes her to a wine tasting.

60 CONT'D: 60

NARRATOR
Juan Antonio took Cristina to a wine tasting.

JUAN
Taste and spit out - that way you protect your stomach.

CRISTINA
I'm not going to spit all of it out - it's too good. Don't you want me to get a little buzz on? I become very affectionate.

JUAN
Well don't spit it all out.

CUT TO:

61 INT. JUAN'S HOME - DAY 61

NARRATOR
After he took her back to his home to show her where he paints.

CUT TO:

62 INT. JUAN'S HOME - DAY 62

Showing his work.

NARRATOR
He showed her his work. From there it was only one flight up to his bedroom. This time Cristina kept her food down. *

63 INT. JUAN'S HOME/BEDROOM - DAY 63

Making out.

CUT TO:

64 INT. JUAN'S HOME/BEDROOM - DAY 64

Post-coital.

64 CONT'D: 64

JUAN
Your attitude toward the whole subject of love making is very different than your friends.

CRISTINA
Yes, well, I love Vicky dearly - she's great - but she was always very straight laced about sex. I'm more like you. I can enjoy it for it's own sake. There doesn't have to be any deep life commitment.

JUAN
The beautiful Marie Elena used to say our lovemaking, which was like a furnace was non representational - our times in bed were a thing of beauty like my abstract painting - they are pictures of nothing - just fierce strokes of color spread wildly and hopefully beautiful in themselves.

CRISTINA
And yet you couldn't live together.

JUAN
We almost made it but the fine tuning of human emotions is so exquisite. Most loves cool down, ours grew more intense.

CRISTINA
How did you meet her?

JUAN
When no one thought my pictures had anything to say she alone saw into the soul of the canvasses. She encouraged me and I learned from her - finally she tried to kill me.

CRISTINA
Why?

JUAN
We were both too possessive.

CRISTINA
This is something Vicky would never understand but I do.

64 CONT'D: 64

JUAN
Do you?

CRISTINA
Wild passion out of our control. She must have been quite a hot number.

JUAN
I paraphrase my favorite American poet: "So much depends on a red wheel barrow in the rain beside the white chickens and Marie Elena's ass."

CUT TO:

65 EXT. NASH HOUSE - DAY 65 *

Cristina and Vicky.

CRISTINA
He's just great. He's vulnerable and poetic and you can see he's suffered. There's no way you'd realize it but he's sensual and full of raw sexual feeling. In bed he makes love like it's his last day on earth. Of course he's still obsessed by his ex-wife. And you should see his house - it's dramatic and his paintings, they're alive with conflict and life. * * *

VICKY
Did you give him my regards?

CRISTINA
I said you were very grateful for a swell time. *

VICKY
Is that how you put it?... Did he say anything?

CRISTINA
Only that your fiancé was very lucky and that you had a lovely vulnerability.
(MORE)

65 CONT'D: 65

CRISTINA (CONT'D)
Of course to be totally honest he does think you're rushing into marriage but I told him you're a person who's always known exactly what she wants out of life.

NARRATOR
Juan took Cristina out several more times.

CUT TO:

66 EXT. SCULPTURE OR TBD - DAY 66 *

(Suit actions to narration.) SHOT of them. *

NARRATOR
To see a new sculpture by a friend.

67 EXT. BAR MARSELLA - DAY 67 *

SHOT of them. Cristina takes photos. *

NARRATOR
He showed her some of his favorite * parts of the city. *

68 INT. BAR MARSELLA - DAY 68 *

SHOT of them at cafe.

NARRATOR
To lunch with his friends who were poets and artists, a scientist, musicians. Cristina held her own quite well.

ROSA
És impossible divorciar el arte de un contexto social.

ENGLISH SUBTITLE
It's impossible to divorce art from a social context. * *

PEDRO
Sí, el buen arte tiene siempre impacto en el corazón de la revolución.

ENGLISH SUBTITLE
Yes. Great art in some way always has an impact on the very core of revolution. * * * *

68 CONT'D: 68

JUAN
(to Cristina)
They're saying art fuels political rebellion - it's always related to the context of society.

CRISTINA
Art is television for intellectuals. Art is entertainment, it's supposed to give pleasure, not be homework -

Juan translates this into Spanish, the others react variously.

JUAN *
Arte es la televisisión para intelectuales. Arte es entretenimiento, se supone que da placer, no trabajo.

CRISTINA
Oscar Wilde said - "All art is useless." But pleasure is not useless.

CUT TO:

69 EXT. MIRO MUSEUM ROOF - DAY 69 *

Cristina and Vicky.

NARRATOR
Cristina would relate the details of her encounters with Juan Antonio to Vicky and she would listen avidly.

CRISTINA
He's truly free because he believes in nothing, yet he enjoys everything. He doesn't fear death so it liberates him. He can accept life with all its horror and still embrace it. He attributes that to his ex-wife and yet she was apparently a head case. It all comes under the heading of absorbing from her but not cerebrally - Socratically imbibing her vibes - am I losing you?
(MORE)

69 CONT'D: 69

CRISTINA (CONT'D)
Of course I'm paraphrasing his thoughts... You think a person has to be a little nuts to be interesting?

VICKY
I've long outgrown the adolescent equating of madness with excitement. I wouldn't be marrying Doug if I believed that.

CUT TO:

70 INT. BOQUERIA - DAY 70 *

Vicky shopping.

NARRATOR
Shopping at the market for some fresh oranges and cherries for the Nashes, Vicky caught a glimpse of Juan Antonio and did her best to avoid him.

Play ducking in and around stalls a bit and finally she runs right into him.

JUAN
I thought it was you.

VICKY
My goodness - what are you doing here?

JUAN
Looking for the perfect melon.

VICKY
Melon - you like melon?

JUAN
I do although this is for a friend.

VICKY
Oh well, I didn't mean to disturb you.

JUAN
Disturb me? How could you disturb me? We never had a chance to say a proper goodbye.

70 CONT'D: 70

VICKY
Well you could have called me.

JUAN
I debated it but I didn't think there was much point.

VICKY
Well but you never phoned. Not to say anything - thank you it was fun - you don't make love to someone and then never call them. Unless you were greatly disappointed.

JUAN
Quite the opposite. But you have plans to marry and I thought it best to stop anything before it led to a bad situation for everyone. Cristina tells me you're marrying even sooner than planned and here in Barcelona.

VICKY
I'm only saying we made love and you seemed to drop off the face of the earth. I realize these things don't mean much to you.

JUAN
You could have phoned me.

VICKY
Call you? I have a fiance.

JUAN
That's exactly my point. We experienced a superb moment - but under the circumstances I felt I should go my way. To pursue matters would have only caused you anxiety and for me inevitable disappointment.

VICKY
Disappointment?

JUAN
Where could it lead?

70 CONT'D: 70

VICKY
So it did mean something to you - and all that talk of nothing having meaning -

JUAN
You're confusing existential meaning with emotional feelings.

VICKY
Yes - well - the truth is that you are much more suited to Cristina.

JUAN
Marie Elena used to say that only unfulfilled love can be romantic.

VICKY
Cristina would agree.

JUAN
I've grown very fond of Cristina.

VICKY
So you didn't call me to protect yourself from getting hurt? I had the ability to hurt you after that one night?

JUAN
You should never underestimate yourself. The unpredictability of the heart - so, I'm very happy for you and your husband to be.

VICKY
And I for you and Cristina.

CUT TO:

71 INT. NASH HOUSE/BEDROOM - DAY 71

Vicky working. Cristina comes in.

CRISTINA
Juan Antonio sold a really important picture of his to a very discerning collector in London.

VICKY
(irritable)
Hey, I'm trying to work.

71 CONT'D: 71

CRISTINA
Oh, I'm sorry, I didn't realize.

VICKY
I'm not a dilettante. I need a little space.

CRISTINA
Okay, okay. I was just happy for him.

VICKY
And could you not leave all your clothes lying around in the bathroom. I'm tired of picking up after you.

CRISTINA
Hey, are you okay?

VICKY
(pause)
Yes - yes. I'm just going through a rough period.

CRISTINA
You're nervous about marrying but ease up - Doug'll be here soon and I won't be messing the room because I'm going to move in with Juan Antonio. It's funny how certain creative men must always have a woman living with them.

CUT TO:

72 INT. BARCELONA AIRPORT TERMINAL - DAY 72 *

Vicky meeting Doug. She's cheery and so is he. She gives him a silly gift.

NARRATOR
Vicky met Doug at the airport.

They kiss.

NARRATOR (CONT'D)
For his stay it'd been arranged that he'd take over Cristina's room now that she was living away.

CUT TO:

73 OMIT 73 *

74 EXT. NASH HOUSE - DAY 74

Getting out of taxi, Vicky introducing him to Judy and Mark. *

JUDY
Congratulations.

DOUG
We're really excited. My dad's office is taking care of the details with the embassy.

MARK
I understand you're with Global Enterprises.

DOUG
Yes.

MARK
I'm friendly with Tom Sutter.

DOUG
We play golf.

MARK
I better warn you I'm better than him.

CUT TO:

75 INT. CASA BATLLO - DAY 75 *

Vicky showing Doug. *

CUT TO:

76 INT. NASH HOUSE - DAY 76 *

The two of them post-coital.

DOUG
My god you're a whole new person here.

VICKY
What does that mean?

76 CONT'D: 76

DOUG
You were so into it.

VICKY
Am I not usually?

DOUG
Of course you are. I'm giving you a compliment. Maybe it's the Barcelona air.

VICKY
Hold me.

He does.

DOUG
You okay?... How's Cristina?

VICKY
You know her. She's already moved in with some guy.

DOUG
That was quick. Don't tell me he's a bullfighter.

VICKY
No -

DOUG
Writer, composer, tortured pseudo intellectual and self-destructive.

VICKY
Sometimes she gets on my nerves with her crackpot love affairs.

DOUG
Look, I love her because she's your friend but I've often warned you about her. She's an unhappy person. She can't part with that self-image she has of the oh-so-special woman - the artist trying to find herself. I find her contempt for normal values a pretentious, boring cliche.

VICKY
Men like her.

76 CONT'D: 76

DOUG
Well she's pretty and not exactly difficult to maneuver into the sack.

VICKY
In school she would always sleep around and call it research.

DOUG
Research for what? Ah, sweet mystery of life - what bullshit. See, now you, on the other hand, took a little effort to get to bed but it was worth the struggle.

Vicky nuzzles and warms up to him sexually. They continue talking and the Narrator comes in.

NARRATOR
Vicky was aggressively affectionate and fought to get a grip on her feelings which were complicating her time with Doug. She was determined to reassure herself of her love for him and almost defiantly accepted an invitation to Cristina's.

CUT TO:

A77 INT. JUAN'S HOME - DAY A77 *

Cristina on phone. *

CRISTINA *
Juan Antonio is going to show me an *
old amusement part he said I'd *
love. I thought we could all have *
lunch together and you can see it *
to. *

77 INT. NASH HOUSE - DAY 77 *

Vicky and Doug. *
*

DOUG
We have plans.

77 CONT'D: 77

VICKY
(to Doug)
No, we can always go boating with Mark and Judy. I'd like to go with Cristina and Juan Antonio.

CUT TO:

78 OMIT 78 *

79 EXT. CAFE AT ST FELIP NERI - DAY 79 *

They enjoy the pretty outdoors dining at a cafe. *

DOUG
I agree the war was horribly mishandled but the original idea to democratize that region was a good one.

JUAN
I believe one can encourage change but not impose it.

DOUG
Yes, that is a role I don't think the US should play - forcing it's own values - but while I feel the administration did an awful job in Iraq I agree with their economic policies.

CRISTINA
You like anything that gives the rich tax benefits.

DOUG
That's not so. I think the Republican tax plan helps everyone. Jesus, Vicky knows - would I be for it if I felt it was unfair. (ad-libs)

NARRATOR
As they talked politics an accident occurred. Juan Antonio, who could never keep his mind on politics for long began to have warm thoughts about Cristina and tried to brush his foot against hers under the table.

(MORE)

79 CONT'D: 79

NARRATOR (CONT'D)
His foot rubbed against Vicky's by mistake, stirring in her unnerving feelings which she struggled to suppress.

Doug talks as Juan touches Vicky's foot with his. She plays it.

VICKY
Uh? Oh, I agree with Doug. He's a Republican but a liberal Republican.

DOUG
I'm sure from what you read in the press here you get the impression supporters of Bush are gun maniacs, anti-abortion crazies, anti stem-cell research - I'm not at all... I'm only talking economics.

Play the faces.

CUT TO:

80 EXT. TIBIDABO - DAY 80 *

The group looking at something where it gives Vicky and Juan a moment off by themselves comparatively. Cristina and Doug aside somewhere. * *

JUAN
I see why you love your fiancé. He's very charming.

VICKY
Yes - he's lovely.

JUAN
And very well suited to you.

VICKY
I don't like the way you say that.

JUAN
I only mean that you make a comfortable couple - in the best sense.

VICKY
You don't understand. I can't do anything about it now.
(MORE)

80 CONT'D: 80

VICKY (CONT'D)
I'm not saying the thought hasn't crossed my mind.

JUAN
We must not get into this conversation again. Things have moved on. The truth is I've developed real feelings for Cristina.

VICKY
Then why did you rub your foot against mine under the table?

JUAN
I didn't.

VICKY
Yes - when I looked over at you.

JUAN
If I did it was a mistake. I intended to touch Cristina.

VICKY
Okay - okay - I apologize for my mistake.

JUAN
It was my mistake. Look, you're all set to enter a completely different life - a life you always wanted with a man you love.

VICKY
Yes goddamnit and then I met you and we had a ridiculously irrational weekend together and suddenly I was no longer sure of anything.

JUAN
But my god - I'm with Cristina and you're marrying in two weeks.

VICKY
You're right. I don't know what I'm saying. Cristina loves you. I would never -

80 CONT'D: 80

JUAN
Cristina and I are a good fit. She speaks my language. We'd be at each others throats in a month.

The others are closing in casually.

JUAN (CONT'D)
Look, maybe our paths will cross again some day under different circumstances - who knows about life -

VICKY
You're right - I'm an idiot - I don't know what I expect to happen.

A parting look.

CUT TO:

81 INT. WEDDING - DAY 81

NARRATOR
And so the wedding day came and Vicky married Doug. Cristina was there. She did not bring Juan Antonio who made an excuse.

CUT TO:

82 EXT. NASH HOUSE DRIVEWAY - DAY 82 *

After the wedding - bride and groom going off in taxi. *

NARRATOR
The bride and groom left for a mini-honeymoon in Seville.

CUT TO:

83 INT. JUAN'S HOME/BEDROOM - NIGHT 83

Cristina and Juan in bed at his home. *

83 CONT'D: 83

NARRATOR (CONT'D)
Meanwhile Cristina began to sense the possibility of the kind of relationship she had always sought but in the past had eluded her.

CUT TO:

84 EXT. JUAN'S HOME - DAY 84

They are on the grounds as she watches him paint.

NARRATOR
She was the lover of an exciting man - an artist, she believed in.

CUT TO:

85 EXT. BIKE RIDING - DAY 85

(Note: in Oviedo either at picnic grounds or near Father's house) * *

NARRATOR
She considered herself a kind of expatriate - not smothered by America's puritanical and materialistic culture which she had little patience for but more a European soul in tune with the thinkers and artists she felt expressed her tragic but romantic view of life.

CUT TO:

86 INT. BAR MARSELLA - NIGHT 86 *

NARRATOR
With Juan Antonio's circle of friends she hobnobbed with painters and poets, experimented with writing and always photography but still could not find herself artistically.

CUT TO:

87 EXT/INT. NASH HOUSE - DAY 87 *

Vicky and Doug returning from Seville to Mark and Judy's to find a few bottles of champagne and flowers from their hosts. *

JUDY
Welcome back. Did you have a nice trip?

VICKY
Very. Seville is just breathtaking.

DOUG
We ran into some friends from New York. Got a chance to spend some time with them.

VICKY
Too much time.

DOUG
Oh come on - you're just angry because they beat our brains out at bridge.

VICKY
I just can't get interested in that game no matter how much you show me.

MARK
Cristina and Juan Antonio sent you a wedding present.

JUDY
My god - when I heard she was serious with Juan Antonio Gonzalo I couldn't believe it.

A small picture of his.

DOUG
(scrutinizing the abstraction)
Just what we need, a Rorschach blot.

VICKY
I don't care for it.

87 CONT'D: 87

MARK
We're going to get you one of Allejandro's.

CUT TO:

88 INT. JUAN'S HOME - DAY 88 *

Cristina and Juan Antonio at their home - they drink wine and play chess. *

JUAN
Could you be happy like this?

CRISTINA
I'm happy now. Are you?

JUAN
(kisses her)
Fortunately for me I wear the correct underwear shorts.

CRISTINA
I'm very happy with you but I don't want to just be a hanger on. I mean I love being supportive but I can't just exist to nurture you. I want to find some creative outlet of my own.

JUAN
Why do you always hide your photographs from me - and your poetry?

CRISTINA
Because they're awful and I care too much what you think. My god, your father's a poet. Vicky's right. I'm a dilettante.

JUAN
You're not a dilettante. You're searching for a way to express yourself and I respect that and love your for it.

CRISTINA
And I love you.

88 CONT'D: 88

NARRATOR
(as they kiss)
It was at this tender point of contentment that Marie Elena entered the picture.

89 INT. JUAN'S HOME/BEDROOM - NIGHT 89

Cristina and Juan asleep, middle of the night.

Phone awakens them.

JUAN	ENGLISH SUBTITLE
¿Si? ¿Qué? ¡Oh no!	Yes? What? Oh no!

CRISTINA
What's wrong?

JUAN	ENGLISH SUBTITLE
(phone)	Yes - I'll come right away -
Sí, vendré ahora mismo - sí - immediatamente.	yes - immediately.

JUAN (CONT'D)
(hangs up)
Marie Elena.

CRISTINA
Yes - ?

JUAN
She tried to kill herself.

CRISTINA
No.

JUAN
Yes. I must go.

CRISTINA
Where?

JUAN
The hospital.

CRISTINA
Is she alright?

JUAN
Yes. I think. I'll be back soon as possible.

89 CONT'D: 89

CRISTINA
Should I go with you?

JUAN
No. I don't think a stranger would be a good idea for her. She's a mess.

CRISTINA
Well call me if you need me.

JUAN
Of course.

He dresses.

CUT TO:

90 EXT. JUAN'S HOME - NIGHT 90

Juan leaving by car.

NARRATOR
Juan Antonio hurried out in the dead of night while Cristina tried to go back to sleep but couldn't.

91 INT. JUAN'S HOME/KITCHEN - NIGHT 91

SHOT of her making coffee. She kills time, walks around, thumbs books.

92 INT. JUAN'S HOME/BEDROOM - NIGHT 92

SHOT of her in bed reading, checks clock.

93 INT. JUAN'S HOME - NIGHT 93

Eventually the front door opens and Juan enters with Marie Elena. He holds her valise. Hearing it, Cristina goes to meet them.

CRISTINA
Is everything okay? I - oh -

JUAN
Er - Cristina - this is Marie Elena.

93 CONT'D: 93

MARIE
Me siento como una tonta.

ENGLISH SUBTITLE
I feel like such a fool.

JUAN
Speak English.

MARIE
I'm very embarrassed.

CRISTINA
Can I get you anything?

MARIE
A vodka?

JUAN
No - no -
(to Marie Elena)
¿Con todas estas pastillas?
¿Estås loca?

ENGLISH SUBTITLE
With all those pills, are you crazy?

MARIE
Entonces quiero una ducha.

ENGLISH SUBTITLE
Then a shower.

JUAN
Speak English. Not here - the guest room.

MARIE
¿De repente soy un invitado en mi propia casa?

ENGLISH SUBTITLE
Suddenly I'm a guest in a house I lived in?

JUAN
Sí.
(to Cristina)
Come, I want to speak to you.

He takes her off while Marie Elena showers.

CRISTINA
Is she alright?

JUAN
I think.

CRISTINA
She's very striking looking. I mean for someone who just -

93 CONT'D: 93

JUAN
She's very emotional - well I told you - things didn't work out for her in Madrid - she came back by bus tonight alone - the world looked black, all her plans had come to nothing - she overdosed in the bus terminal.

CRISTINA
How awful. The poor thing.

JUAN
She has to stay with us.

CRISTINA
With us?

JUAN
Till she gets back on her feet. She has no money, no one capable of caring for her. I was always her connection to a real life. She needed my stability and she also resented it.

CRISTINA
But how can she stay here?

JUAN
I think she can't be trusted to stay alone. Even if a place could be worked out - although she's alienated so many of our old friends who just don't understand her - but I can't just let her destroy herself.

CRISTINA
Will she?

JUAN
I'm afraid she will.

CRISTINA
Well don't we need to get her psychiatric help?

JUAN
Oh god - that would be the final straw.

93 CONT'D: 93

CRISTINA
But she needs to be under a doctor's care. *

JUAN
Later perhaps. When she's strong enough - but she's had nothing but bad experiences with the doctors.

CRISTINA
But where will she stay?

JUAN
In there.

CRISTINA
For how long?

JUAN
I know this is not what you had in mind but she has no one.

CRISTINA
No - No - I - understand - and it's only for a short while.

JUAN
A few months at most.

CRISTINA
A few months?

JUAN
I've been through this with her before - these dark spells, but she seems to get worse, not better. If you had only known her when I first met her. I mean her beauty took your breath away.

CRISTINA
I can see that -

JUAN
And so brilliant - so sensual, gifted - and she chose me from a hundred men ready to kill for her.
(MORE)

93 CONT'D: 93

JUAN (CONT'D)
We both were sure we had the perfect union but it turned out there was an element lacking - love requires perfect balance - like the human body - it may have every vitamin and mineral but minus even a single tiny ingredient - salt for example - one perishes -

CRISTINA
Salt?

CUT TO:

94 INT. JUAN'S HOME/GUEST BEDROOM - NIGHT 94

A brief time later. Juan fixes Marie Elena's bed. Cristina is in bed waiting for him. She can hear them talk.

MARIE	ENGLISH SUBTITLE	*
¿Quién es ella?	Who is she?	*

JUAN
She's the woman I live with. Speak English around her.

MARIE	ENGLISH SUBTITLE	*
¿Por ella?	For her sake?	*

JUAN
Exactly. Out of courtesy - now you are a guest here.

MARIE	ENGLISH SUBTITLE	*
No confio en ella - sus ojos no son de un solo color.	I don't trust her - her eyes are not one color.	*

JUAN
You have paranoid ideas about every woman I've ever known.

MARIE	ENGLISH SUBTITLE	*
És atractiva. Como a ti te gustan.	She's pretty. In the way you like.	*

JUAN	ENGLISH SUBTITLE	*
¿De qué manera es esa?	What way is that?	*

94 CONT'D:

MARIE
La manera en la que el sexo practicamente viene a ti, pero yo me pregunto si ella es suficiente para ti.

ENGLISH SUBTITLE *
Where the sex is dripping in * your lap but I wonder if * she's enough for you. *

JUAN
She's quite intelligent - and a free thinker like you.

MARIE
Sí - aún buscas otro "yo".

ENGLISH SUBTITLE *
Yes - you're still searching * for another me. *

JUAN
Hubo una con la que estube en Oviedo, una americana que era el antítesis de ti y porque, como siempre decíamos, el amor tiene su propio tempo, yo también sentí algo por ella - y no te creerias lo "bourgeois" que su visón de la vida.

ENGLISH SUBTITLE *
There was one I was with in * Oviedo, an American who was * the antithesis of you and because, as we always said, love has its own momentum, I felt also something for her * as well - and you wouldn't * believe how bourgeois her view of life was.

MARIE
No obstante, creo que siempre tratas de duplicar lo que tubimos.

ENGLISH SUBTITLE *
Nevertheless I feel you'll * always seek to duplicate what * we had.

JUAN
In English - please - get used to it if you're to stay here.

MARIE
Why are you getting so angry at me?

JUAN
What a stupid thing - to try and kill yourself. Stay till you get back on your feet. Then - get out of my life. What are you thinking?

MARIE
Estubimos muy cerca de la perfección.

ENGLISH SUBTITLE *
We came so close to * perfection. *

JUAN
You're too damaged.

94 CONT'D: 94

MARIE
No, eso era parte de la mezcla. De algune manera mis malos humores te excitaban - era algo intangible que nos eludia.

ENGLISH SUBTITLE *
No, that was part of the * mixture. Something about my * awful moods excited you - it * was something intangible that eluded us.

JUAN
Speak English.

MARIE
I'm not sure I approve of her for you. And you know I always had your best interests at heart.

JUAN
Not when you tried to kill me.

MARIE
Oh that.

JUAN
Sí - that small detail. You're only suspicious of her because she's my lover.

MARIE
Pobre Juan Antonio. Estás tan perdido. Nuestro matrimonio fracasa y tú te rodeas de mujeres a las que, prometes renunciar, renuncias al amor y entonces tu corazón se pierde, no por una, sino por dos turistas americanas.

ENGLISH SUBTITLE *
Poor Juan Antonio. You're so * lost. Our marriage falls * apart and you brood and swear * off women and renounce love * and then lose your heart to not one but two American * tourists. *

CUT TO:

95 EXT. JUAN'S HOME - DAY 95

Marie Elena strolling grounds like patient in rehab, relaxed, therapeutic walk.

CUT TO:

96 EXT. JUAN'S HOME - DAY 96

Juan working.

97 INT. JUAN'S HOME - DAY 97

Cristina tries busying herself inside house - looks out window and sees the two of them...

CUT TO:

98 EXT. JUAN'S HOME - DAY 98

The three of them having lunch - table on grounds outside - the atmosphere is a bit strained with Juan trying to keep it fluid.

JUAN
More coffee?

CRISTINA
Yes please.

JUAN
I thought we could go for a ride to the countryside later. The weather is so lovely.

MARIE	ENGLISH SUBTITLE	
Me parece que más tarde lloverá.	It looks to me like it will rain later.	* * *

JUAN
In English.

CRISTINA
That's alright.

MARIE
You speak no Spanish?

CRISTINA
I studied Chinese.

MARIE
Why?

CRISTINA
I don't know. I liked the sound.

MARIE
Say something in Chinese.

CRISTINA
Me?

98 CONT'D:

MARIE
Yes.

CRISTINA
Zhe Ge Hen Piao Liang.

MARIE
You think that sounds pretty?

CRISTINA
Well maybe not the way I pronounce it.

MARIE	ENGLISH SUBTITLE
Si me preguntas, el xino suena estridente.	If you ask me Chinese sounds strident.

JUAN
Talk English.

MARIE	ENGLISH SUBTITLE
¿No los has óido nunca en la cocina de un restaurante xino?	You ever hear them in the kitchen of a Chinese restaurant?

JUAN	ENGLISH SUBTITLE
Basta, estás intentando provocar. Speak English.	Stop it, you're looking to be provocative.

MARIE
I'm sorry. I'm nervous today. I had bad dreams.

JUAN
Would you like to paint?

CRISTINA
Do you paint too?

MARIE
Ah - Juan Antonio stole everything from me - his whole style.

JUAN
She likes to, make up these tales.

MARIE
Your whole way of seeing is mine.

JUAN
I'm not saying you were not influential.

98 CONT'D: 98

MARIE
Influential?

JUAN
But to say I stole your style, that's delusional.

MARIE
Se sincero contigo mismo. Estubimos pintando de lado y tú adoptaste mi visión como tuya.

ENGLISH SUBTITLE
Be honest with yourself. We painted side by side and it was my vision you adopted.

JUAN
Completamente falso. Esto es una historia falsa que te gusto esparcer. Marie Elena always had problems with reality. But I won't get angry.

ENGLISH SUBTITLE
Completely false. This is a false tale you like to spread.

MARIE
In art school they said I was a genius.

JUAN
I always encouraged your talent.

MARIE
Not talent, genius. I said genius. If I hadn't been victimized by terrible heredity.

JUAN
Yes, it's true, she had a sad upbringing.

MARIE
My mother committed suicide when I was sixteen and my father was a hopeless alcoholic and I received the traits of both.

JUAN
You were wonderful - a genius - a beautiful genius - a goddess - men threw themselves at your feet - myself included. I came close to killing for you.

MARIE
You came close to killing me. With a chair.

98 CONT'D: 98

JUAN
I was defending myself. She had a razor. Drunk with a razor and raging.

MARIE	ENGLISH SUBTITLE
Eran celos - yo sentía pasión por ti y tú me traicionaste - con la mujer de Agustino.	That was jealousy - I was passionate for you and you betrayed me - with Augustino's wife.

JUAN
Never.

MARIE	ENGLISH SUBTITLE
¡Con la mirada!	With your eyes!

JUAN
You wanted to kill me for looking?

MARIE
But look - now I'm better. Now I see you with someone else. And I'm civil - although it's not easy.

CRISTINA
Look - I don't want to come between anything here.

MARIE
No, no - there's nothing anymore - we could never succeed together - this has been proven. I will get my strength back and leave.

CUT TO:

99 EXT. JUAN'S HOME - DAY 99

Marie Elena and Juan both painting on the grounds but not near one another. Cristina puts down book and wanders to him.

NARRATOR
Cristina observed the two Spaniards and found the heart more puzzling than ever.

CRISTINA
(to Juan)
Does she really believe you stole from her?

99 CONT'D: 99

JUAN
I'm sure I took more from her than I care to admit. That's probably why I always became so argumentative when she brings it up.

CRISTINA
It makes me sad.

JUAN
What?

CRISTINA
That I will never be able to influence you in anything.

JUAN
But that's not so. I never heard the Scriabin Piano Sonata until you played the recording for me. Now I can't stop listening to it.

CRISTINA
Well - that makes me feel good.

He kisses her and then realizing they can be seen backs off a bit.

JUAN
Er - maybe not such a good idea out here.

CRISTINA
Really?

JUAN
You know - she's ... been good lately.

CUT TO:

100 EXT. JUAN'S HOME - DAY 100

Marie Elena painting.

NARRATOR
Painting seemed therapeutic for Marie Elena although she often became frustrated with her results.

Cristina has brought her a drink and some food on a tray.

100 CONT'D: 100

CRISTINA
That's very good.

MARIE
It's terrible. I'm not the painter, he is.

CRISTINA
He says you are.

MARIE
He says I am with confidence because he knows he is. He took from me and surpassed me! - I hate this! -

Pulls it off, ruins it.

CRISTINA
Don't.
(when mini tantrum is over)
What was your film about?

CRISTINA
The pain of love.

MARIE
Do you love Juan Antonio?

CRISTINA
Er - does it upset you if I say I do? See, I don't see clearly when it comes to love - that's what was wrong with my film. All I know is that I've never been happier with anyone.

MARIE
Till I came.

CRISTINA
No - I understood immediately why Juan Antonio talks about you so passionately.

MARIE
Ah - men are so easy to take advantage of.

CRISTINA
Where did you meet each other?

100 CONT'D: 100

MARIE
School.

CRISTINA
Art school?

MARIE
Flight school. We both learned to fly from the same instructor. I was doing it to conquer my fear of death and he was so unafraid.

CRISTINA
He said you became attracted not to him but to his canvasses.

MARIE
They had the germ of greatness but he needed to learn from me.

CRISTINA
Learn what?

MARIE
To paint from his genitals.

CRISTINA
Well thanks to you he's full of feeling.

MARIE
I could only love an artist.

CRISTINA
I'm afraid I feel the same way.

MARIE
It's a sickness - the shallow idolization of the truly creative - even when the truly creative prove to be the shallowest of all.

CRISTINA
Juan Antonio's not shallow.

MARIE
He has many faults but shallowness is not one of them.

CUT TO:

101 INT. JUAN'S HOME/BEDROOM - NIGHT 101

Cristina and Juan make love.

NARRATOR
That night Cristina and Juan made love.

After in each other's arms.

JUAN
What are you thinking?

CRISTINA
I'm thinking would you rather have made love tonight with Marie Elena?

JUAN
No.

CRISTINA
Because if you want to you can.

JUAN
Stop.

CRISTINA
No, I mean I would understand.

JUAN
Did you not like the way I made love with you?

CRISTINA
You know that's not true.

JUAN
Then why are you making trouble? You know how I feel about you.

Now we hear Marie Elena's voice calling from off camera.

MARIE (V.O.)	ENGLISH SUBTITLE	*
Juan - Juan Antonio - Ven rápido.	Come quickly.	*

He does, as Cristina stays in bed.

CUT TO:

102 INT. JUAN'S HOME/GUEST BEDROOM - NIGHT 102

Juan entering room.

MARIE (CONT'D) ENGLISH SUBTITLE *
He tenido una pesadilla. I had a bad dream.

JUAN
But it's only a dream.

CUT BACK TO:

103 INT. JUAN'S HOME/BEDROOM - NIGHT 103

Cristina can hear it all. (We could also cut to them now and then for part of their conversation)

MARIE (V.O.) ENGLISH SUBTITLE *
Era terrorífico. He soñado con mi propia muerte. It was terrifying. I dreamt my own death. * *

JUAN (V.O.) ENGLISH SUBTITLE *
Everyone dreams of his own death once in a while - poor Marie Elena - Cálmate. Calm - * * *

MARIE (V.O.) ENGLISH SUBTITLE *
La muerte me horroriza. Death frightens me. *

JUAN (V.O.)
It's meant to. Here, relax - give me your hand. After all these years I still have to calm your fears.

MARIE (V.O.)
Only you can ever seem to pacify that deepest of all fears.

JUAN (V.O.)
To escort you from your nightmares to reality.

MARIE ENGLISH SUBTITLE *
La realidad y mis pesadillas son lo mismo. Reality and my nightmares are the same. * *

103 CONT'D: 103

JUAN (V.O.)
Y ya no deberias la realidad. Esta no es la repuesta. I dreamed the other night of the evening in Madrid when we made love with Carmen and Diego.

ENGLISH SUBTITLE *
And yet you mustn't despise * reality. That's not the * answer. *

MARIE (V.O.)
Yes - Es excitante e incluso un poco cómico cuando piensas en ello.

ENGLISH SUBTITLE *
It was exciting and also a * bit comical when you think * back on it.

They are laughing, talking in Spanish as Cristina can't help hearing but not understanding.

JUAN
Carmen era muy atractiva pero no era una amante interesante. (laughs) Muy mecánica.

ENGLISH SUBTITLE *
Carmen was very beautiful but * not an interesting lover. * Very mechanical. * *

MARIE
Y Diego también - (laughs) ¿Te acuerdas? Necesítaban todas esad drogas para sentirse libres. Creo que era su primera vez.

ENGLISH SUBTITLE *
And Diego too - * (laughs) * Remember? They needed all * those drugs to feel free. I * think it was their first time.

CUT TO:

104 INT. JUAN'S HOME/BEDROOM - NIGHT 104

Juan returning to bed with Cristina a bit later.

JUAN
She's always been plagued with nightmares. I calmed her. It's a terrible curse. Her own anger assumes dark images in her sleep.

CUT TO:

105 EXT. BOAT DOCK - DAY 105 *

NARRATOR
And while Cristina, who had always romanticized the unconventional found herself in a situation she hadn't exactly bargained for, Vicky's life was quite different.

Doug and Mark preparing to go fishing. *

NARRATOR (CONTD.) *
Doug and Mark hit if off quite well. In addition to golf they discovered they shared another hobby - fishing. * * *

CUT TO:

A106 EXT. PICASSO MUSEUM/STONE STEPS - DAY A106 *

Vicky and Judy together.

NARRATOR (CONT'D) *
It was a passion not shared by their spouses who shared their own diversions. * * * *

106 EXT. PASSEIG DE GRACIA/NEAR LA PEDRERA - DAY 106 *

Doug and Vicky strolling. They run into another couple from America, Adam and Sally. *

NARRATOR
Shopping one afternoon Vicky and Doug ran into Adam Tabachnick and Sally. Adam was in the same business Doug was in and they were friendly although in New York Vicky had never warmed up to either of them.

SALLY
When Doug told us he was going to join you to marry here at first it sounded a bit much but then when we discussed it with some friends it started to sound like it could be so fun.

106 CONT'D: 106

ADAM
(to Doug)
I hear Dynavox is going to go belly up after Labor Day... a lot of people are going to get hurt.

DOUG
I heard the same thing.

ADAM
Did I not say it was coming?

SALLY
We're going to be here till the end of the month. Isn't is neat we can spend some time together.

ADAM
You must know all the good restaurants by now.

DOUG
What about tomorrow night?

Vicky is not thrilled.

CUT TO:

107 EXT. STEPS/PLACA GARRIGA I BACHS - DAY 107 *

Vicky and Cristina meeting. Cristina taking photos. *

CRISTINA
And she's living with us and she's got very serious problems. You remember how he could never stop talking about her.

VICKY
He was obsessed. Does she live up to the hype?

CRISTINA
She is very beautiful - sensual - yes, she's charismatic - but nuts - but nice - but nuts.

VICKY
And how is Juan Antonio doing?

107 CONT'D: 107

CRISTINA
He's the best but right now I'm sharing him.

VICKY
Well hopefully soon she'll be gone.

CRISTINA
She asked me about you the other day.

VICKY
Me? Have you told her about me?

CRISTINA
I haven't. Juan Antonio must have. I really think he had a little yen for you. Whenever your name comes up I detect a little vibe. So all goes well with you and Doug? Here I've been yammering on non stop with a million exotic tales and you've been so quiet.

VICKY
Well I don't have a lot of exotic stuff to relate - we went to the antique show. We got into an argument over this chest of drawers which he finds great but Cristina, it's so heavy - it's that gloomy, Spanish, dark - and it's amazing how these little disagreements escalate - especially late at night.

CRISTINA
Well you'll have to come over. I'm sure Juan Antonio would love to see you and Doug again. And you've got to meet Marie Elena. Maybe you two could come up to the house and see his paintings. You'll be knocked out.

CUT TO:

108 EXT. CAN TRAVI - NIGHT 108 *

Vicky and Doug out with Sally and Adam. They listen to music.

108 CONT'D: 108

ADAM
You can record any program on TV and it will play it back on your computer - and of course you can get anything live - so I'm on a flight to Tokyo - I'm forty thousand feet up in the air and I'm watching the Mets live on my laptop.

SALLY
It's amazing - you're never out of touch.

DOUG
We're having the new house wired for everything. I really want a state of the art media room.

ADAM
You have to let my guy do your installation. He's a total genius with computers.

SALLY
(to Vicky who's trying to listen)
We just did our place in Greenwich. You have to see it. We have this wonderful decorator you should use. He's creative but he knows when to back off. We did it modern with just a splash of antiques here and there. I love combining the two - but god the prices. Do you have any idea what a good sized oriental rug costs?

DOUG
She's right. There's an old joke - a hundred thousand for a Persian rug? For fifty thousand I can get live Persians to sit around on the floor.

CUT TO:

109 INT. SPANISH CLASS/SAN PAU - DAY 109 *

NARRATOR
It was at Vicky's Berlitz class which she took in an effort to improve her Spanish, that she met Ben who spent some time after class walking around or getting coffee with her.

CUT TO:

A110 INT. CORRIDOR/SAN PAU - DAY A110 *

Over Ben and Vicky. *

110 EXT. SAN PAU - DAY 110 *

Ben and Vicky. *

BEN
I was lucky to get the job with the consulate because my Spanish is less than perfect to say the least. *

VICKY
Are you enjoying Barcelona?

BEN
I would if I had more friends. It's an enchanting city. So are you free for a movie Wednesday afternoon?

VICKY
Er yes - sure - Doug's firm is involved in some enormous merger - he never leaves his computer...

CUT TO:

111 INT. MOVIE THEATER - DAY 111

STOCK SHOT - full screen of film. (Note: this is for post-production - we will not film.)

CUT TO:

112 EXT. GLACIAR CAFE/PLAZA REAL - DAY 112 *

Ben and Vicky at a cafe together.

NARRATOR
As the days passed Ben was very good company for Vicky but when he tried to carry it further -

Ben takes her hand.

VICKY
Don't.

BEN
No?

VICKY
You know I'm recently married.

BEN
Yes but the impression I get is - you're ambivalent over it - like maybe you rushed in quicker than you should have.

VICKY
Have I implied that?

BEN
Unless I read into it.

VICKY
Oh god - I shouldn't tell you this. I always thought I knew what I wanted.

BEN
But you didn't.

VICKY
Then I met somebody else but I'm not going to get into that story.

BEN
I see. So this man you met -

VICKY
I'm not the type that could ever have an affair. I couldn't do it to Doug and I'd be a nervous wreck and Christ the guy's living with my best friend.
(MORE)

112 CONT'D: 112

VICKY (CONT'D)
What am I talking about - when I hear myself - I just married the guy I wanted.

BEN
Did you?

VICKY
I thought so.

BEN
So what happened?

VICKY
One goddamned weekend in Oviedo. I shouldn't be burdening you with this, I love my husband and that's that. You're a very sweet guy, I have to go.

CUT TO:

113 EXT. EL BORN STREET/C/MONTCADA - DAY 113 *

DOUG
This is such a lovely country. I'm going to miss it when we eventually go back home. Although I do miss our friends.

VICKY
I don't want to think about it.

DOUG
How's Cristina doing?

VICKY
I told you, at the moment she and Juan Antonio are living with his ex-wife.

DOUG
Crazy. Could you even imagine yourself, putting up with something like that?

VICKY
Of course not. It's the most ridiculous thing I ever heard.

CUT TO:

114 EXT. COUNTRYSIDE - DAY 114

Cristina, Juan and Marie Elena out bicycling. (Note: in Oviedo near Father's house.) *

NARRATOR
Cristina, Juan Antonio and Marie Elena went riding in the country. Marie Elena had decided they would all cook a big dinner together and she insisted they pick fresh blackberries. *

Shot of them doing something like this. *

Juan hurts his back - not serious but painful.

JUAN
Oh - oh -

CRISTINA
Sit - sit... what is it?

JUAN
My back.

CRISTINA
Upper? Lower?

JUAN
Here.

Cristina begins massaging his shoulders.

CRISTINA
This feels okay? You're so tight.

JUAN
Yes... oh...

CRISTINA
Here's some aspirin - let me get you one and some water.

She goes to pack in her bike and/or gets water when she returns, Marie Elena is rubbing Juan Antonio's back and doing a good job. Cristina gives him the pill and drink. She sits and watches Marie Elena do her thing.

114 CONT'D: 114

MARIE	ENGLISH SUBTITLE
It's in his head. He always has such tension. To the world he's carefree - nothing matters - life is short and without purpose so enjoy the moment - and all his fear and anxiety which he pretends not to have goes to his back. Sólo relájate. He hecho esto demasiadas veces como para no saber que rápido te pasará.	Just relax. I've done this too many times not to know it will soon pass.

JUAN	ENGLISH SUBTITLE
Tienes el toque mágico. Siempre los dedos de una pianista talentosa. You know she plays piano.	You have the magic touch. Always the fingers of a gifted pianist.

CRISTINA
Is that's why you have a piano in the house?

MARIE
I could have been a concert pianist.

JUAN
She could have. No one plays Scarlatti like Marie Elena. She understands Scarlatti. Am I right?

MARIE
Do you play music?

CRISTINA
I studied violin but it came to nothing. One day I'll have to face the fact that I'm not creative. I have a great capacity for appreciating - and it's sad because I feel there's so much inside me I want to express but I'm frustrated by not being gifted.

MARIE
But you do have talent.

CRISTINA
No.

MARIE
I always know.

114 CONT'D: 114

CRISTINA
What is my talent?

MARIE
You take beautiful photographs.

JUAN
Yes, she's always snapping pictures which she hides from me.

CRISTINA
Because they're nothing - how did you know about them?

MARIE
I saw them.

CRISTINA
How?

MARIE
I came upon them in your valise.

CRISTINA
You went through my valise?

MARIE
The first night I slept at the house. I didn't trust you. I didn't believe you were who you said you were. I wanted to know who is really sharing the bed of my ex-husband.

CRISTINA
But that's outrageous.

MARIE
Who knew what I'd find there? How could I be sure you weren't out to harm me? After all, I had thoughts of killing you.

CRISTINA
You did?

MARIE
I'm still very possessive about Juan Antonio - although I have no right to be.

114 CONT'D: 114

CRISTINA
How terrifying. And why didn't you kill me? Because you sensed I was no real threat? That he could never love me as much as you?

MARIE
Don't get upset. First because I was too exhausted from trying to take my own life.

CRISTINA
Well that's comforting. That's a real comforting idea.

MARIE	ENGLISH SUBTITLE	
But when I went through your possessions and saw the photos you took what I saw was not evil but sensitive - your pictures are full of emotion. Tiene mucho talento, Juan Antonio.	She's very gifted Juan Antonio.	* * * * * *

JUAN
She's always refused to show them to me. She's afraid I'll criticize her work.

CRISTINA
I'm just lost - I don't know whether to be mortified or flattered.

JUAN
(hugs her)
Come - you are made. Marie Elena sees deeply. I trust her judgement and you should too.

CUT TO:

115 INT. JUAN'S HOME/KITCHEN - NIGHT 115

They cook.

NARRATOR
That night they all cooked dinner. Cristina made the quiche which was the only thing she could make and only from a recipe for eight so there was much quiche.
(MORE)

115 CONT'D: 115

NARRATOR (CONT'D)
Juan cooked the crab and Marie Elena made the dessert. They all made a terrible mess and ate and drank and Marie Elena made her dessert over and over until it was perfect, getting angry when she spoiled it and beginning always again.

We see some semblance of above during the description.

CUT TO:

116 INT. JUAN'S HOME - NIGHT 116

After dinner. They sit around, a little drunk, spent, having had a good time.

NARRATOR
After dinner - Marie Elena played the piano.

She does quite well.

Later.

CRISTINA
(showing photos to Juan and Marie Elena)
Here. Please don't tell me you like them if you don't.

JUAN
No - they're wonderful. Look at this one Marie Elena.

MARIE
I told you. See how alive the subjects are.

JUAN
How she gets the inner life of the moment. Like a great photo-journalist.

MARIE	ENGLISH SUBTITLE	*
Mira aqui -	Look here -	*

They ad-lib conversation in Spanish as Cristina, warmed, looks on and stares at Marie Elena with affection.

CUT TO:

117 EXT. EL BORN OR GOTIC STREET - DAY 117 *

Cristina and Marie Elena out taking photos together. (Note a nice street can be picked that fits into our schedule) *

NARRATOR
Marie Elena and Cristina went into the streets of Barcelona and took pictures. They discussed the art of photography and Marie Elena introduced Cristina to theories of aesthetics and subtleties that stimulated her creativity.

MARIE
No digital camera. This is what I use.

CRISTINA
Really - my father had one of these.

MARIE
You'll see what differences are possible.

Sequence: Photos - some stylish version of living to frozen on photo (or something else if possible) We want to see Cristina's pictures - Marie Elena talking it over with her - an afternoon together.

CUT TO:

118 EXT. BARCELONETA RESTAURANT TERRACE - DAY 118 *

Cristina with Doug and Vicky met for coffee. *

CRISTINA
I have a crush on Marie Elena. I don't mean a sexual crush although I must admit if I was ever to have an affair with a woman she would be the one.

DOUG
You would actually sleep with her?

VICKY
Be careful Cristina.

118 CONT'D: 118

CRISTINA
I'm not saying I would sleep with her. All I'm saying is she's very compelling.

DOUG
I don't know - what if - you preferred her to Juan Antonio.

VICKY
Let's not jump to hysterical conclusions, Doug.

CRISTINA
All three of us have such a good time together.

DOUG
But not in bed?

CRISTINA
No.

DOUG
Not yet.

CRISTINA
No, Juan Antonio and I share a bed - but in a way it's not fair to Marie Elena - I mean I can't believe the two of them aren't tempted to make love - unless that part is just burned out between them.

DOUG
It wouldn't bother you if they made love?

CRISTINA
At one time I thought it would - but now that I know Marie Elena and Juan Antonio so well - it doesn't seem as bad -

DOUG
And you'd join in?

CRISTINA
You misunderstand. That's not what it's about. I'm just saying I'm trying to go where this all takes me without closing myself off in advance to new experiences.

118 CONT'D: 118

Vicky listens, but wonders.

CUT TO:

119 EXT. OVIEDO/FATHER'S HOUSE - DAY 119

Cristina, Juan and Marie pulling up at Juan's father's house.

NARRATOR
Cristina, Juan Antonio and Marie Elena traveled to Oviedo together to cheer his father up. The old man was having one of his introspective spells.

CUT TO:

120 EXT. OVIEDO/FATHER'S HOUSE - DAY 120

FATHER
Los doctores quieren medicarme pero cuando veo mi favorita Marie Elena, lo veo todo con más claridad.

ENGLISH SUBTITLE *
The doctors want to put me on * medicine but when I see my * favorite, Marie Elena, * everything brightens up.

MARIE
A mi también tratan de llenarme con químicos, Julio, pero eso solo me hace perder más esperanzas.

ENGLISH SUBTITLE *
They also try to fill me with * chemicals too Julio, but I * only become more hopeless. *

FATHER
Me siento rejuvenecido cuando observo tu figura. Cada curva se desplaza por tu cuerpo milagrosamente. Y por supuesto, tú mi caramelo. (to Cristina) Dos mujeres muy atractivas y atractivas en el buen sentido - sensual, que puede perdonar todos los pecados de Dios.

ENGLISH SUBTITLE *
I feel rejuvenated when I set * eyes on your shape. Every * curve resolves itself * miraculously.
And of course you my sweet.
Two very beautiful woman and * beautiful in the correct way - * sensual which makes up for * all god's blunders. *

MARIE
He says he'd be happy to sleep with either of us.

CRISTINA
Like father like son.

118 CONT'D: 118

Vicky listens, but wonders.

CUT TO:

119 EXT. OVIEDO/FATHER'S HOUSE - DAY 119

Cristina, Juan and Marie pulling up at Juan's father's house.

NARRATOR
Cristina, Juan Antonio and Marie Elena traveled to Oviedo together to cheer his father up. The old man was having one of his introspective spells.

CUT TO:

120 EXT. OVIEDO/FATHER'S HOUSE - DAY 120

FATHER Los doctores quieren medicarme pero cuando veo mi favorita Marie Elena, lo veo todo con más claridad.	ENGLISH SUBTITLE The doctors want to put me on medicine but when I see my favorite, Marie Elena, everything brightens up.
MARIE A mi también tratan de llenarme con químicos, Julio, pero eso solo me hace perder más esperanzas.	ENGLISH SUBTITLE They also try to fill me with chemicals too Julio, but I only become more hopeless.
FATHER Me siento rejuvenecido cuando observo tu figura. Cada curva se desplaza por tu cuerpo milagrosamente. Y por supuesto, tú mi caramelo. (to Cristina) Dos mujeres muy atractivas y atractivas en el buen sentido - sensual, que puede perdonar todos los pecados de Dios.	ENGLISH SUBTITLE I feel rejuvenated when I set eyes on your shape. Every curve resolves itself miraculously. And of course you my sweet. Two very beautiful woman and beautiful in the correct way - sensual which makes up for all god's blunders.

MARIE
He says he'd be happy to sleep with either of us.

CRISTINA
Like father like son.

120 CONT'D: 120

FATHER ENGLISH SUBTITLE *
(to Marie) And you're okay? *
¿Estás bien?

MARIE ENGLISH SUBTITLE *
Sí, sí, mucho mejor. Yes, yes, much better. *

CUT TO:

121 EXT. OVIEDO/FATHER'S HOUSE - DAY 121 *

Juan pulls out of gate taking his father to town. *

NARRATOR
Juan Antonio took his father into town to pay a visit on some old cousins.

122 EXT. OVIEDO/FATHER'S HOUSE - DAY 122

Marie Elena and Cristina alone.

CRISTINA
He adores you.

MARIE
Julio is full of love. He's overwhelmed by emotions - that's why he forces himself to be cynical.

CRISTINA
When I see you and Juan Antonio together it seems so right that you would still be together. It's so clear you're both in love.

MARIE
Our love is eternal but it doesn't work. That's why it will remain romantic - because it can't be fulfilled.

CRISTINA
And yet you can accept me.

MARIE
Because without you all this would not be possible.
(MORE)

122 CONT'D: 122

MARIE (CONT'D)
Before you we used to cause each other to suffer so - but you are the missing ingredient. You are the tint added to the palette that makes the color beautiful.

CRISTINA
I'm the salt - it's the combination of the three of us -

MARIE
Exactly - your presence has changed the dynamic between Juan Antonio and myself and suddenly we can enjoy each other without the competition and cruelty. This makes it less romantic perhaps but enjoyable in another way.

CRISTINA
But what a terrible annoyance to be dependent on another person.

MARIE
We all depend on one another.

CRISTINA
But don't you want to make love to Juan Antonio?

MARIE
At the end of our marriage we didn't - but with your presence those feelings are coming back in a new and deeper way.

CRISTINA
Well you can. I would never stand in the way.

MARIE
I'm sure you'd be happy for us just as I get a warm feeling when I hear you and Juan Antonio locked in passion every night - I listen and I'm happy.

CUT TO:

123 EXT. JUAN'S HOME - DAY 123

Cristina on the grounds.

NARRATOR
Did Cristina enjoy it when Marie Elena and Juan Antonio made love one afternoon? She gave her blessing and then had mixed feelings. She was not as open minded as she had always imagined herself but gradually she relaxed and let herself go with the flow of things.

Camera has been on her and also travelled to some spot on the grounds where the lovers make love with one another.

CUT TO:

124 EXT. PLACA DEL REI - DAY 124 *

Cristina with Vicky and Doug. She is regaling them.

CRISTINA
At first it bothered me but when I thought it over and questioned all the standard accepted cliches about love - what's right and what's not and what's "appropriate" according to the appropriate police - and I see how screwed up so many relationships are...

DOUG
So what you're saying is, you're sharing a man. You're like a Mormon wife.

CRISTINA
I know it sounds strange but each of us contributes to this relationship and we're all nourished by it.

DOUG
But if everyone did that society couldn't function that way.

124 CONT'D: 124

VICKY
Oh let's not get into one of those turgid categorical imperative arguments. Whatever works.

CRISTINA
Marie Elena says life is made up of many different truths no single one.

DOUG
(to Vicky)
I don't know, could you live like that?

VICKY
I never had Cristina's -

DOUG
Her what? Her lack of structure?

CRISTINA
It's actually very structured.

VICKY
Her courage. I never had her courage.

DOUG
Courage? Next thing she'll be going to bed with Marie Elena and glorifying it as some kind of superior alternative lifestyle.

CRISTINA
I did go to bed with her.

VICKY
No!

CRISTINA
Yes.

VICKY
When?

CRISTINA
Well Juan Antonio and Marie Elena had set up a dark room for me because they're both pushing me to take more photographs.
(MORE)

124 CONT'D: 124

CRISTINA (CONT'D)
I'm actually getting good - and confident if you can believe it.

CUT TO:

125 INT. JUAN'S HOME/DARK ROOM - DAY 125

Flashback. Marie Elena and Cristina in dark room suiting action to V.O.

CRISTINA (V.O.)
And we were down there in the basement together and she was showing me some technical possibilities - anyhow - we had taken a whole series of photos of her and of Juan Antonio and we - we were developing them and enlarging them - no pun intended, she has terrific dark room technique.

We see a montage of photos emerge under the bath, some of Marie Elena looking beautiful, some of she and Juan, some of just Juan looking dashing and some with Cristina - we see a series of Marie Elena looking sexy.

CRISTINA (V.O.)
And I was taken with some shots I did - her face was so beautiful and yet you could read the inner chaos... and I - I became aroused by the life behind her eyes - and I couldn't resist -

She comes up behind Marie Elena and begins making some kind of graceful move to which Marie Elena knows how to respond gracefully -

CUT BACK TO:

126 EXT. PLACA DEL REI - DAY 126 *

Present.

CRISTINA (CONT'D)
And it just happened very naturally for both of us.

VICKY
You weren't nervous?

126 CONT'D: 126

CRISTINA
Not at all. It was all very graceful and loving.

VICKY
Did you enjoy it?

CRISTINA
It was very exciting.

VICKY
Was that the only time?

CRISTINA
Yes. Neither of us are looking for it - the moment presented itself - it's not something I'd necessarily make a practice of...

DOUG
But if it was exciting.

CRISTINA
It was - at that moment.

VICKY
Did you tell Juan Antonio?

CRISTINA
Of course. It's nothing to hide.

DOUG
Would you say then, you are bisexual?

CRISTINA
I see no reason to label everything. I'm me. I've slept with Juan Antonio since - and loved that experience.

VICKY
It's a great story.

DOUG
Look, I don't set myself up as a judge.

CUT TO:

127 INT. NASH HOUSE/BEDROOM - NIGHT 127

Vicky and Doug - she makes ready and/or he does. Vicky is thinking. We hear the music on the track that scored her seduction by Juan Antonio.

DOUG
What are you thinking?

VICKY
How quickly time passes. The summer's almost over and the stars are burning away.

DOUG
I thought you were still dwelling on your friend's little tale of lust in the dark room. And speaking of dark rooms - C'mere.

He turns off light and puts his arms around her. She is there but not there.

CUT TO:

128 EXT. NASH HOUSE/GARDEN PARTY - DAY 128

NARRATOR
Life continued predictably for Vicky and Doug until one afternoon when an unpredictable moment occurred.

Vicky is socializing. She excuses herself and goes to another room to get a drink refill or something and intrudes on Judy in an embrace with another man, Jay. They burst apart at Vicky's entrance as Vicky backs out quickly.

VICKY
Oh, excuse me.

CUT TO:

129 INT. NASH HOUSE - DAY 129

Later - Vicky and Doug privately.

VICKY
Cristina had an instinct that Judy was not happily married.

129 CONT'D: 129

DOUG
But why. They seem to have everything.

VICKY
I suspect she's bored.

DOUG
With Mark? They've been together for years.

VICKY
Cristina was right - you just can't go by outward appearances.

CUT TO:

130 EXT. CASA FUSTER - DAY 130 *

Vicky entering hotel. *

NARRATOR
This would have all been just speculative pillow gossip had Judy not suddenly asked Vicky to meet her privately away from the house a few days later.

CUT TO:

131 INT. CASA FUSTER/LOBBY - DAY 131 *

Judy and Vicky together somewhere private.

JUDY
What happened the other day - I didn't want you to get the wrong idea.

VICKY
Look, it's none of my business.

JUDY
I'm not having an affair with Mark's partner.

VICKY
I didn't think...

131 CONT'D: 131

JUDY
I'm not saying I haven't had fantasies of someone coming along and taking me out of my situation - but the fantasies would never be Jay lewis even though he'd like to.

VICKY
By taking you out of your situation...

JUDY
I haven't been in love with Mark for years. I mean I love him but I'm not in love with him.

VICKY
I'm sorry to hear that.

JUDY
It's funny, I just made the same speech to my shrink.

VICKY
What does your shrink say?

JUDY
He says I'm too frightened to act. That I'm looking for some kind of magical solution that's unrealistic. He thinks an affair is not the answer. I don't know why I'm laying all this garbage on you... probably because I was so humiliated when you walked in and surprised us.

VICKY
You certainly don't owe me any explanations.

JUDY
Mark's great. I'm sure any dissatisfaction is my own problem. I can't leave him and I know I never will.

VICKY
Why not?

131 CONT'D: 131

JUDY
I can't. Too scared. The moment's passed.

CUT TO:

132 EXT. LAS RAMBLAS - DAY 132 *

Cristina photographing.

NARRATOR
Over the next weeks Cristina became more and more sure of herself as a photographer. It was becoming a consuming interest in her life.

133 INT. JUAN'S HOME/DARK ROOM - DAY 133

SHOT of Cristina in dark room with her photos - Juan Antonio and Marie Elena look on.

134 EXT. JUAN'S HOME/POOL - DAY 134 *

SHOT of the three of them at pool together after sex. *

NARRATOR
The three drank and swam and made love - *

A135 EXT. BEACH - DAY A135 *

Cristina looking at the sea. *

NARRATOR
And as the last days of summer expired and a hint of fall could be * felt in the air, Cristina * experienced an old stirring. *

135 EXT. JUAN'S HOME - DAY 135

NARRATOR
And one beautiful afternoon she * made an announcement that surprised * everyone.

CRISTINA *
It's time to move on. *

135 CONT'D: 135

JUAN
What?

CRISTINA
This is not the answer.

JUAN
The answer?

CRISTINA
I don't want what Vicky has. I don't want what my mother and father had or what I've had up till I met you and life here has been a lovely experience but I don't want to spend forever this way either.

JUAN
What do you want?

CRISTINA
Something else.

JUAN
What else?

CRISTINA
Not this.

JUAN
But there is no answer. No single answer.

MARIE	ENGLISH SUBTITLE
Sabía que esta dia llegaria. Para alguna gente, cada objetivo una vez conseguido, se transforma en un escalón que más adelante uno utiliza como trampolin para tartar de llegar aún más alto.	I knew this day would come. For some people every goal, once reached, becomes a plateau which one uses as a launching pad to try to go higher.

CRISTINA
I know you're upset.

MARIE	ENGLISH SUBTITLE
Ella es una de esas almas consentidas, crónicamente insatisfechas, siempre buscando y nunca felices con lo que tienen.	She's one of those spoiled, chronically dissatisfied souls, always seeking, never happy with what she has.

135 CONT'D: 135

CRISTINA
I can't understand you.

JUAN
Speak English.

MARIE
La parte irónica es que la insatisfacción crónica es una engermedad de la clase media que ella siempre proclama detestar. I love you, Cristina. Despite all, I love you.

ENGLISH SUBTITLE *
The ironic part is that * chronic dissatisfaction is a * disease of the middle class * which she claims to detest. *

JUAN
No Marie, lo entiendo. Mi padre me explíco este fenómeno muchas veces.

ENGLISH SUBTITLE *
No Marie I understand this * event. My father explained * this phenomenon to me many * times.

CRISTINA
Speak English please.

JUAN
No es tan complicado, solo que ella todavía no ha encontrado la persona adecuada. Cuando llegue ese dia, sus grandes ideas y sus inquietudes más produndas de experimentar la libertad se esfumarán. Where will you go?

ENGLISH SUBTITLE *
It's none of the complicated * reasons we say. It's simply * that she hasn't met the right * person yet. When that day * comes all her grand ideas and * deep searching and talk about * freedom to experience will go * out the window. *

CRISTINA
I need to get away and be by myself for a few weeks to get my feelings in order.

JUAN
Okay done. I understand her restlessness because I've suffered from it. And you certainly Marie Elena. Let's be thankful for all the good times and remember each other with respect and affection.

CUT TO:

136 EXT. CARRER DE LA PIETAT - DAY 136 *

Cristina and Vicky taking photos. There's a street musician. *

CRISTINA
I'm going to Paris for a few weeks. I'll pick you up and we'll go home together. I don't know what came over me, Vicky. Maybe it was the attempt to make love into something more unusual and dramatic than it can ever be. I woke up one day wanting something different.

VICKY
I wonder if you'll ever find what you're looking for?

CRISTINA
Or even if it exists.

VICKY
How are Juan Antonio and Marie Elena?

CRISTINA
I owe them so much but I can't be responsible for being the trace element that makes their love healthy - I doubt if without me they can sustain.

CUT TO:

137 EXT. STEPS OF MUSEUM NACIONAL DE ART/MONTJUIC - DAY 137 *

Vicky and Judy.

JUDY
So it's been Juan Antonio all this time.

VICKY
I'm not going to do anything about it but I wanted to tell someone and we've became close.

JUDY
And why won't you act on it.

137 CONT'D: 137

VICKY
Act now? Break up with Doug who's really a sweet guy and married me in good faith for the possibility of what? A bohemian Spanish painter who has a passionate tie to an ex-wife and who probably doesn't even share my feelings anymore if he really did - who am I kidding - but the dream is exciting.

JUDY
If I were you I would not waste another minute and get on it.

VICKY
Get on what?

JUDY
You're in love with Juan Antonio - do something or the years will go by and you'll be sorry.

VICKY
What are you saying? To risk everything? If Juan Antonio didn't exist I'd be fine with Doug.

JUDY
Just fine?

VICKY
As I planned.

JUDY
How blunt do you want me to be - when I look at Doug I see Mark.

VICKY
Stop trying to use me to rewrite history.

CUT TO:

138 EXT. NASH HOUSE - DAY 138 *

Judy on phone.

138 CONT'D: 138

NARRATOR
Despite Vicky's protestations, Judy was possessed with finding a way to bring her and Juan Antonio together and prevailed upon her friend Gabriella who was a figure in the art world to throw a party and invite Vicky and Juan Antonio.

CUT TO:

139 EXT. STREET NEAR BAR MARSELLA - DUSK 139 *

Juan and Marie Elena arguing.

NARRATOR
Meanwhile, as predicted, without Cristina, the relationship between Juan Antonio and Marie Elena had gone back to it's old destructiveness.

MARIE
¡No! ¡Eres un egoïsta! ¡Solo pienses en ti!

ENGLISH SUBTITLE *
You're selfish! You think only of yourself! *

JUAN
¿Cómo puedo ser egoista? Te dedico toda mi vida - mimándote, cuidando de tus tics y de tus fobias. Mi trabajo sufre. No puedo vivir asi.

ENGLISH SUBTITLE *
How can I be selfish. I devote all my time to you - pampering you, nursing your tics and phobias. My work suffers. I can't live like this. *

MARIE
Nunca te darás cuenta de todo tu potencial porgue en muchos sentidos nunca has madurado.

ENGLISH SUBTITLE *
You will never realize your full potential because in many ways you've never grown up. *

JUAN
Leave me alone!

MARIE
¡No podias quitarle los ojos de encima a esa mujer!

ENGLISH SUBTITLE *
You couldn't take your eyes off that woman! *

139 CONT'D: 139

JUAN	ENGLISH SUBTITLE
¡Imaginate! ¡Tienes ilusiones locas y paranoicas! ¡Yo no soy propiedad tuya!	You imagine! You have these crazy, paranoid delusions! And I don't belong to you!

CUT TO:

140 EXT. JUAN'S HOME - DAY 140

Marie Elena throwing her clothes in a car and going.

NARRATOR
Marie Elena, as she had done before, stormed out of Juan Antonio's house in a frenzy.

CUT TO:

141 EXT. CAR/AV. PEDRALBES - DAY 141 *

Doug and Vicky driving to party.

DOUG
Let's not stay forever because Mark wants to take us to the automobile show. It's the last day.

VICKY
Judy said it should be a fun party.

DOUG
I'm not really that interested in meeting most of these people but when she said the Fearmans were coming.

VICKY
It'll be nice to be amongst some people in the arts for a change.

DOUG
I want to meet Lester Fearman who Mark said is coming. He'd be a good contact for me. Fearman started with nothing and now he's one of the most successful shopping mall builders. No wonder he can afford to spend so much on art.

CUT TO:

142 EXT. PARTY - DAY 142

They mingle - at some point she and Doug separate to talk to others. Vicky goes to get a refill on her drink and at a good time and place runs into Juan Antonio.

JUAN
Well hello.

VICKY
Hello.

JUAN
I'm surprised to see you.

VICKY
So am I to see you. I know you're not fond of parties.

JUAN
Gabriella insisted I come and she's an old friend. You know of course that Cristina and I are no longer together.

VICKY
She's in Antibes.

JUAN
I liked her very much and I'm sorry it wasn't meant to be. I just hope she someday finds what she's looking for or at least learns what she wants to find.

VICKY
So now you're just with your ex-wife?

JUAN
Marie Elena is gone as well.

VICKY
For now.

JUAN
It's funny, we're meant for each other and not meant for each other. These contradictions in life require my father, a poet to reconcile.

142 CONT'D: 142

VICKY
Well...

JUAN
And how about you? All goes well with your husband I'm sure.

VICKY
Yes. He's wonderful. Terrific. I'm quite delighted with the way things turned out.

JUAN
Why don't I believe you.

VICKY
Don't become flirtatious. I realize your bed is empty now and you always had a little yen for me but we're returning to America in a few days so...

JUAN
Meet me for lunch.

VICKY
I'm too scared.

They look at one another.

CUT TO:

143 INT. NASH HOUSE/BEDROOM - NIGHT 143

Vicky that night with Doug. She thinks.

CUT TO:

144 EXT. LAS RAMBLAS/C/CARME TO BOQUERIA - DAY 144 *

Vicky and Doug shopping to bring home some souvenirs to friends.

DOUG
This will be great for Adam and Sally. They'd love it.

VICKY
And this for your sister.

144 CONT'D: 144

DOUG
Perfect. Now we need something for your father.

VICKY
Uh-huh.

DOUG
I'm kind of looking forward to the big wedding at home. And I'm looking forward to getting started on our house - and I'm leaning toward Bedford Hills.

Vicky's cell phone rings, she answers it.

VICKY
(phone)
Hello?

CUT TO:

145 INT. JUAN'S HOME - DAY 145

JUAN
(phone)
It's Juan Antonio.

CUT BACK TO:

146 EXT. LAS RAMBLAS/C/CARME TO BOQUERIA - DAY 146 *

VICKY
(phone)
Oh - er - I -

She nervously tries to manipulate for privacy. Now Doug's phone rings, he answers it, both on cells.

DOUG
(phone)
Hi dad - what's happening?

He ad-libs call from his father about his business while she nervously talks to Juan.

CUT BACK TO:

147 INT. JUAN'S HOME - DAY 147

JUAN
(phone)
Spend tomorrow afternoon with me.

CUT BACK TO:

148 EXT. LAS RAMBLAS/C/CARME TO BOQUERIA - DAY 148 *

VICKY
(phone)
It's not possible. We're preparing to leave by the weekend.

CUT BACK TO:

149 INT. JUAN'S HOME - DAY 149

JUAN
(phone)
Then Friday afternoon.

CUT BACK TO:

150 EXT. LAS RAMBLAS/C/CARME TO BOQUERIA - DAY 150 *

VICKY
(phone)
You're wasting your time. I can't talk now.

CUT BACK TO:

151 INT. JUAN'S HOME - DAY 151

JUAN
(phone)
Meet me for lunch. Once you fly off we won't see each other again.

CUT BACK TO:

152 EXT. LAS RAMBLAS/C/CARME TO BOQUERIA - DAY 152 *

VICKY
(phone)
I'm not good at this...
(MORE)

152 CONT'D: 152

VICKY (CONT'D)
I was not meant to have an affair... And that's what you have in mind.

CUT BACK TO:

153 INT. JUAN'S HOME - DAY 153

JUAN
(phone)
I'm not the kind of person who would try to come between a husband and wife but Judy Nash has called ma and assures me you are not contented. That you are in fact more in love with me than the man you married.

CUT BACK TO:

154 EXT. LAS RAMBLAS/C/CARME TO BOQUERIA - DAY 154 *

VICKY
(phone)
Well she's a goddamned blabber mouth to tell you that even if it's so but there's nothing to be done. I told you I'm too scared to rock the boat.

CUT BACK TO:

155 INT. JUAN'S HOME - DAY 155

JUAN
(phone)
Don't make the same mistake Judy Nash made. She told me her whole life story. Be on the corner of (street). I'll drive by and pick you up at noon.

CUT BACK TO:

156 EXT. LAS RAMBLAS/C/CARME TO BOQUERIA - DAY 156 *

VICKY
(phone)
Forget it.
(MORE)

156 CONT'D: 156

VICKY (CONT'D)
Cristina is the one who can't settle but I'm of this earth - I can compromise and live with it. Can't talk.

She hangs up.

DOUG
Dad sends his love. Who was that?

VICKY
Oh - my language teacher. He wants me to have a goodbye lunch with him tomorrow at noon.

CUT TO:

157 INT. NASH HOUSE/BEDROOM - DAY 157

Next day, Vicky sprucing up at home in preparation for her assignation.

158 EXT. AV. PEDRALBES - DAY 158 *

A nervous wreck, Vicky meets Juan on a street corner where he picks her up by car.

CUT TO:

159 OMIT 159 *

160 EXT. JUAN'S HOUSE - DAY 160 *

NARRATOR
He took her directly to his house * where they had lunch and chatted - * after he showed her his paintings * at his house.

161 INT. JUAN'S HOME - DAY 161

VICKY
They're very fascinating but can I be frank?

JUAN
Of course.

161 CONT'D:

VICKY
There's also a frightening element about this one.

JUAN
That one is Marie Elena's.

He kisses her.

VICKY
What am I doing? What do I expect to happen?

JUAN
It's been a long time since we made love that night in Oviedo. I've thought about it many times.

VICKY
You didn't think about it when you were making love to Cristina - or Marie Elena I'm sure.

JUAN
But I never was deceptive. I told you from the first moment both you and Cristina caught my eye - in different ways - I liked you both right away.

VICKY
Where are you leading me?

JUAN
To the bedroom.

VICKY
I can't just go to bed with you - I'm not good at this.

JUAN
You weren't nervous that night.

VICKY
I wasn't married.

JUAN
You were about to be.

161 CONT'D: 161

VICKY
Yes. It's what I want. What am I supposed to do, make love with you and then go on with my marriage like nothing happened or just terminate it?

JUAN
Judy Nash says you're heading down an unhappy road.

VICKY
She's talking about herself.

JUAN
Lovemaking resolves many issues.

VICKY
For me it only created them - look I'm not saying I'm not tempted - but it would require such an upheaval emotionally and from a practical point of view - you're not exactly the kind of man to plan a future with.

He has her back from the studio portion of his farmhouse to the main place. He kisses her on the lawn. Suddenly a car door slams, they turn to find Marie Elena brandishing a pistol.

JUAN
What are you doing?

MARIE	ENGLISH SUBTITLE
O somos el uno para el otro o no somos de nadie.	We're either each others or we're no one's.

JUAN	ENGLISH SUBTITLE
Aparta esto de aquí.	Put that down you absurd thing.

MARIE	ENGLISH SUBTITLE
¡No puedo vivir ni contigo ni sen ti!	I can't live with you or without you!

She begins shooting - it is bedlam. She misses Juan Antonio and breaks a window.

In the turmoil she tries to shoot herself.

161 CONT'D: 161

Juan runs to get pistol, tries to pull it from Marie Elena, they struggle, she tries to kill herself but the pistol jams and won't fire after several attempts. Juan takes the pistol.

Vicky is shaken up.

JUAN	ENGLISH SUBTITLE
Dios mio, qué te pasa? Exto es peligroso.	My god, what's wrong with you. These are dangerous.

It's Juan Antonio who accidentally fires off the pistol now and it hits Vicky in her hand.

Bedlam ensues as they both administer to her and she screams.

JUAN
(to Vicky)
Are you okay?

VICKY
My hand! - Oh god -

JUAN	ENGLISH SUBTITLE
Oh Marie Elena - Aquí... vuelve en sí... eres un maníaco.	Here... pull yourself together... you're a maniac.

MARIE	ENGLISH SUBTITLE
Lo siento - lo siento - no quería hacer daño a nadie... Please forgive me -	I'm sorry - I'm sorry - I didn't want to hurt anyone...

VICKY
That's okay - Oh god... my hand - how am I going to explain this to Doug? This is not for me, this is not the life - I can't handle it, some people are not meant to be what they're not meant to be.

JUAN
(to Marie Elena)
We'll drive her to a doctor... we'll say the gun went off accidentally.

MARIE	ENGLISH SUBTITLE
Lo siento - he tiendo pesadillas.	I'm sorry - I had bad dreams.

JUAN	ENGLISH SUBTITLE
Qué locuras -	What crazy thoughts -

161 CONT'D: 161

MARIE
¡Tú fuiste quien la disparó!

ENGLISH SUBTITLE
You were the one who shot her!

CUT TO:

162 INT. NASH HOUSE - DAY 162

Vicky with Doug. Her hand is bandaged.

DOUG
I still don't understand what your language teacher was doing with a gun.

VICKY
I told you. The man collects antique firearms. He was showing me his favorite one and it just went off.

DOUG
God - we should sue - it's so damn irresponsible. You could've been killed. Then where would I be. I love you.

He hugs her.

NARRATOR
Doug never found out the real story.

CUT TO:

163 EXT. BOAT ON WATER - DAY 163

Judy and Mark.

NARRATOR
Judy knew the secret and of course was relieved Vicky had not been hurt worse or killed. Her plans to rescue Vicky from her own fate were put on terminal hold.

CUT TO:

164 EXT. RAMBLA CATALUNYA - DAY 164 *

Vicky and Cristina. *

NARRATOR
When Cristina returned from Antibes Vicky told her the whole tale and Cristina thought it was sad how much Vicky had wanted Juan Antonio and was unable to say or do anything about it.

CRISTINA
I would have stepped aside -

VICKY
But you had feelings for Juan Antonio from the moment you saw him.

CRISTINA
Yes but if I had known what happened - how you felt -

VICKY
It was a passing thing and I'm over it. Time to move on.

CRISTINA
You're amazing that way - you know who you are and where you're going. It's great Vicky. I envy that.

They go on. Music, guitar from the night Vicky was seduced. Play her face and it's clear she's not over it.

165 INT. BARCELONA AIRPORT TERMINAL - DAY 165 *

NARRATOR
Vicky went home to her grand wedding, to Doug, the house they settled on and all she had envisioned for herself before the summer in Barcelona. Cristina continued searching, certain only of what she didn't want.

Last shot of Cristina and Vicky - music, meaningful to Vicky on track.

166 EXT. PANORAMA BARCELONA - DAY 166 *

Possible last shot. *